MOTION PICTURE HERALLO

Reference Dept

TV Proclaims: "Movies

Are Better Than Ever"

Drive-ins Total 2,020 In U.S. and Canada

BOX OFFICE CHAMPIONS

REVIEWS (In Product Digert): LOUISA, GOOD HUMOR MAN, MY FRIEND IRMA GOES WEST, SO YOUNG SO BAD, THE BLUE LAMP

Better Theatres

How Much More Does a Good Theatre Recily Cost Today?

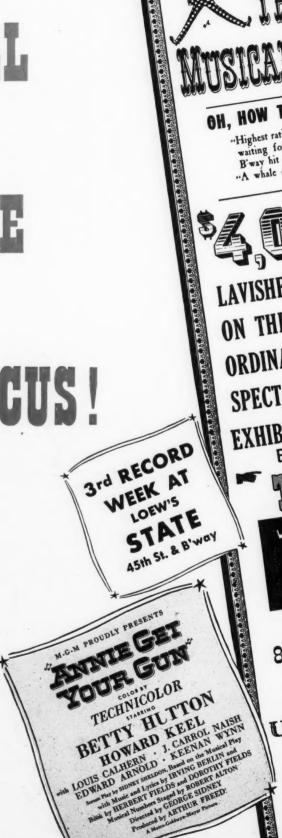
A New Drive-In with "Burms"

A 1600-Seat Small City Theatre

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JUNE 3, 1960

SELL CIRCUS!



SEE! SEE! SEE! SEE! HE COSTLIEST OH, HOW THE CRITICS RAVE!!!! "Highest rating! The picture the country's been waiting for!"—NEWS . "Better than the waiting tor! - NEWS "Better than the B'way hit show!" - JOURNAL-AMERICAN "A whale of a musical picture!"—TIMES LAVISHED BY M-G-M ON THE MOST EXTRA-ORDINARY EYE-FILLING SPECTACLE EVER TO BE EXHIBITED ON STAGE OR SCREEN!! BEHOLD IN COLOR BY

800 Horsemen in One Scene!! A THRILLING LOVE STORY! UPROARIOUS COMEDY! AND! AND! AND! AND! SONG HITS

"There's No Business Like Show Business". "Anything You Can Do"
"There's No Business Like Show Business". "Anything You Can Do"
"Doin' What Comes Natur'lly" "The Girl That I Marry"
"Doin' What Comes Natur'lly" "You Can't Get A Man With A Gun"
"Colonel Buffalo Bill"
"You Can't Get A Man With A Gun"
"You Can't Get A Man With A Gun"
"You Can't Get A Man With A Gun"

(Support The Independen Savings Bond Drive!)

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HEAP BIG!

"ME GOING TO
SCALP RECORDS
SCALP RECORDS
TOO, WHEN ANNIE
TOO, WHEN ANNIE
TEPEE!"
TEPEE!"

EE PAGE 16 FOR THAT HAPPENED 0 "FATHER"!

WARNER BROS. ADD A NEW LEAF
TO ENTERTAINMENT HISTORY!

BI

He fought
every way a
man can fight
.... to get her
kisses out
of his
blood!

CARY LAUREN

OPER LAUREN

A OPER LAUREN

A CHILL

HGHT EAST

ALL SET-UP TO ROLL NATION-WIDE AFTER THIS WEEKS 275-THEATRE SWEEP THROUGH THE SOUTH'S TOBACCO-LAND!

Time Magazine reports "Cheaper by the Dozen" and "Wabash Avenue" among the 5 movies "fans paid most to see during April." No other company can make that statement: And no other company can keep it up with such a succession of hits as: THE GUNFIGHTER NIGHT AND THE CITY THE BIG LIFT . THE BLACK ROSE Technicolor . WHERE THE SIDEWALK ENDS · LOVE THAT BRUTE · A TICKET TO TOMAHAWK Technicolor BROKEN ARROW Technicolor

There's No Business Like 20 Business



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

QD

MARTIN QUIGLEY, IR., Editor

Vol. 179, No. 10

June 3, 1950

MONKEY WRENCHES

O inured and accustomed as we are to the march of the trends in government and the shift of legislative authority and function to bureaucrats and the courts that only now and then do we come up sharply to face once again that "It is later than you think." Anent that, there is to hand a copy of Motion Picture Daily on this desk since last December 5 with a dispatch from its Washington Bureau which discloses, nonchalantly, that Mr. Charles Sawyer, Secretary of Commerce, had a plan for some order of a committee to "clarify for the business man what he could and could not do legally."

There is a statement in high place that in fact our web of laws has grown so complex and restrictive that business men, able to conduct their enterprises and serve the people, cannot be expected to know by common sense how to keep from tangling in the maze erected around them.

One does not recall the subsequent appointment of such a committee. It was, however, once the notion of Mr. Eric Johnston before the Celler Monopoly Committee a while before Mr. Sawyer's outgiving. You'll remember Mr. Johnston's remark about our own picture industry being a "lawyer's paradise." He might well have added, as he knows, that the Government is, too.

All this has a relevancy, a painful relevancy, to a significant speech by Mr. Benjamin Fairless, president of the United States Steel Corporation, at the Boston Jubilee just the other day.

"The biggest monkey wrench of all," observed Mr. Fairless, "in the effective operation of our modern economic system is the amazing but undeniable fact that any man who successfully establishes himself in any business nowadays, automatically becomes a potential jailbird."

Mr. Fairless considers that the only way a man can be sure of obeying all of the Topsy-grown laws is "just to go broke." He quotes Justice Jackson of the Supreme Court:

"It is impossible for a lawyer to determine what business conduct will be pronounced lawful by the courts. This situation is embarrassing to businessmen wishing to obey the law and to government officials attempting to enforce it. . . ."

"In other words, nobody in business, in government or anywhere else knows what the law is except the Supreme Court of the United States and sometimes even the members of the court do not seem sure about it....

"I submit that when every business man in America can be found guilty of violating the law, then there is something wrong with the law. . . . "

Once upon a time the law and the courts existed to insure the right of the citizen of decency and goodwill to attend to his own affairs in peace. Now the Government, with its instruments of law and courts would be tending to everything. There might well be a movement to get the Government away from the lawyers and their accomplices in behalf of the people.

A DAWN, PERHAPS

UCH talking has been had about public relations in our industry, and so little has been done about it since or during. That has been, in the nature of affairs, inevitable. Years of lone-handing among the big industries have made deep impress, and the policies which have created the problems have made that impress deeper. Now it seems that under the pressures of social and political forces, internal and external, domestic and international, the motion picture industry comes to begin to see itself in its place in the total fabric.

This observation comes from the impact of that brochure presented by Twentieth Century-Fox at a session of the Boston Security Analysts Society, treated news-wise in Motion Picture Herald of May 27.

It is not the purpose here to re-discuss the contents of that candid, clear-cut report on the corporation and its operations, but rather to place a needed emphasis on its over-all significance.

Statement and exposition of this order, putting down in plain terms the picture of operation in detail at home and abroad, has never before been had in the often fitful, elusive, and frequently timid industry of the motion picture. Other bigger corporations have been doing as much, increasingly in recent years. Now a picture company has taken off the whiskers.

The story will not go so far and so fast perhaps as the tales of romance and boudoir adventure that colour the repute of the screen, but the Twentieth Century-Fox story is of the order of expression that can improve the status of the business in reaching important places.

Mr. W. Ward Marsh, motion picture editor of the Cleveland Plain Dealer, is enjoying the experience of finding himself misquoted by the press. When he made a speech at a Twentieth Century-Fox sales conclave up there last month he made what he considered to be the assertion that the neglect of short subjects in theatres was regrettable because, among other reasons, their production afforded a training ground for the education of beginning talent. It came out in the papers that he wanted educational pictures in the theatre. "I'm still for entertainment," he writes to The Herald with emphasis, and adds "also for more showmanship." This is for the record.

A splendid example of statesmanship in action has been afforded by Senator Edwin C. Johnson in his publicity needling of the motion picture industry with agitations about the art and screams about morality. Now he remarks, with apparent nonchalance, as reported by the daily press: "he had dropped a proposal to require licensing of motion picture actors and actresses because he never felt very strongly about it but offered the bill primarily to start discussion." That inspires the citizen with respect and confidence for government and the law-givers.

—Terry Ramsaye

Letters to the Herald

Ball Being Muffed

TO THE EDITOR:

I have been an exhibitor since 1922 and I am sick of all this defeatism I hear, and read of, in this business. Where is all that native know-how and ingenuity we always boasted about? Anybody knows that if a thing is good in entertainment, it will be for sale and customers will buy it. So it will be presented in the theatre, I am just a little fellow, but I know the ball is being muffed.

Here is what I believe to be the answers. Set up the Paramount system of television reception in the best theatres of all the larger cities of the United States. Broadcast to them an outstanding program once a week, from say the Roxy theatre, New York. They can sell the original broadcast and then run the film as long as they like. Prints can be made up in a laboratory set up in each of the cities receiving the broadcast and circuited to other first run situations and the neighborhoods, much as they are today.

If it were weeks later and I could offer my people the following, I could sell it-

AS BROADCAST BY TELEVISION FROM THE STAGE OF THE ROXY THEATRE, NEW YORK CITY. TO THE RKO PAL-ACE, COLUMBUS, OHIO. WE PROUDLY PRESENT—(listing of program follows).

Such great entertainment could be offered in conjunction with our regular motion picture fare that those little television screens in homes and clubs would seem like peek shows

Maybe I am just a dreamer, but I know good entertainment must be bought and sold and I want to sell it. When it comes right down to cases, the American people will only be satisfied with the best .- PAUL RUS-SELL, New Lex Theatre, New Lexington,

Formula Films

TO THE EDITOR:

There is nothing wrong with this business that good pictures can't cure. Unfortunately, it seems that once the producers strike upon a paying picture formula, they continue to make all their future productions from the same theme and, in turn, the quality and originality quickly diminishes.

E. G.: The many turn-of-the-century musicals and the over-rated Westerns which are driving most of us exhibitors into a hidden corner of our very small offices .-Toronto, Ont., Exhibitor.

Readers of "Letters" are advised that this is the time to act on repeal of the Federal admission tax. Communicate immediately with your representatives in Congress and urge them to take action.

No Floods

TO THE EDITOR:

One: Make more pictures that customers go out talking about.

Two: Cut out flashbacks.

Three: Majors should arrange to release product in some semblance of variety. Don't flood us with same type of stories at one time.-F. L. PLUMLEE, Ritz Theatre, Farmington, Mo.

Shorter Films

TO THE EDITOR:

We are delighted with the trend toward shorter running time for important features.

Plenty of big westerns are being made and enough musicals, but too many gangster films, detective stories and heavy dramas and not enough comedies. I mean slapstick -not sophisticated.-STANLEY ROSEN-BAUM, Princess Theatre, Florence, Ala.

Accent on Comedy

TO THE EDITOR:

The emphasis here is on comedy. With all the gloom dispensed by commentators in news we find people hungry for comedy and pictures that are wholesome, joyful, beautiful and anything away from the sordid, the neurotic, murders, etc., with few exceptions. -W. RASMUSSEN, Star Theatre, Anthon, Iowa.

Brass Tacks

TO THE EDITOR:

Isn't it about time the studios got down to brass tacks and made some pictures? Forget their preachments and make real entertainment. How can you expect people to fall for the junk they are making now? Pictures like "One Last Fling," "Manhandled," "Jigsaw," "Take One False Step," "Outpost in Morocco." Oh, what lemons!

Also send a few of the old men and women stars to the old folks' home. There should be a rest home for them.-Antioch, Calif., Exhibitor.

Go Out and Sell

TO THE EDITOR:

All sorts of excuses are being used by the managers as an answer to the fall-off in theatre attendance: the greatest, namely, television.

However, check on the various affairs going on in your community. 'Why aren't those people at home looking at television? Perhaps it means that the school children are better showmen than the theatre managers. When they have a show, they go out and sell it and the school auditoriums are packed to capacity, and the same applies to all other activities. What they have to offer the public, they let them know about and they get results. Watch them. Look at their advertising and look at yours.

A great many theatre managers that could produce are working under such conditions that, in order to put across any exploitation stunts, they must go through so much red tape to get an approval that interest in that line just doesn't exist any more. I have seen several situations that are doing a very good business but the manager is on the job and his hands are not tied.

However, 1950 business will be good if you make it good. No truer words could be spoken. Take 20th Century-Fox's tip .-CLIFTON R. GRAEFF, Mack Theatres of Chester, Inc. (Mac, Apollo, Strand. Theatres), Chester, Pa.

"Stick-to-Last"

TO THE EDITOR:

Producers better go to producing instead of distributing a bunch of independent product.

"Actors can't produce and producers can't act."-Cincinnati, O., Exhibitor.

Suggestions

TO THE EDITOR:

Cut national magazine advertising, pass the savings on to the exhibitor who can exploit his own situation.

Cut admission tax to 10 per cent.

Produce more comedies like Leon Errol and The Three Stooges for belly laughs. Adults don't seem to enjoy animated cartoons, only exceptional ones like "Tom and Jerry.'

Better advertising accessories.

Cut percentage picture rental to 25 per cent or scale it according to exhibitor's admission prices .- JOHN HAGGERT, Washington Theatre, New York, N. Y.

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People in The News

NOAH DIETRICH, chairman of the board of RKO, has been elected also as chairman of the board of RKO Radio Pictures, Inc. MAURICE H. BENT and J. MILLER WALKER became members of the RKO board of directors at a meeting in New York last Monday.

J. MILLER WALKER, secretary of RKO Theatres, has been appointed vice-president of the circuit, while WILLIAM F. WHITMAN, formerly assistant secretary, is now secretary. Mr. Walker is also a vice-president of the RKO parent company and of the picture company.

HERBERT FENTON has been put in charge of booking and buying for Harold S. Eskin Amusement Enterprises, which operates nine theatres in Connecticut, Pennsylvania and New Jersey. During the past year Leggett and Florin Booking Service has been representing the Eskin interests.

JERRY JURORE, for the past 18 months publicity director for Paramount theatres in San Francisco and formerly connected with the Fox West Coast publicity department, has joined Paramount's Hollywood studio publicity staff.

RICHARD STAHL and MORRIE STEINMAN, veteran Minneapolis distributors, have acquired equal financial interests in the Lippert-North Star independent exchange, Minneapolis, and will be associated in the venture with Julius Collier. The latter will continue his interests in the exchange but operations will be handled by Mr. Stahl and Mr. Steinman.

I. G. GOLDSMITH, British film producer, and his wife, Vera Caspery, writer, arrived in New York Monday from London.

The New Herald Service for Exhibitors

THE FILM
BUYER'S RATING

Appears in this issue, on page 30.

HARRY HUNTER, managing director of Paramount Film Service Pty., Ltd., in Australia since 1937, has announced his resignation and will retire from the motion picture industry. He will be succeeded by CLAY V. HAKE, now of the company's home office executive staff in New York.

SPYROS SKOURAS, president of Twentieth Century-Fox, is scheduled to leave New York this weekend for Paris, where he will participate in the World Organization conference at UNESCO House June 8 through 11.

GUY A. GRAVES, JR., son of GUY GRAVES, city manager in Schenectady, N. Y., for Fabian Theatres, has been appointed assistant secretary to GOVERNOR THOMAS E. DEWEY of New York.

HAROLD COSTELLO has been appointed managing director of the Oriental theatre in Chicago succeeding JAMES BOOTH, resigned. Mr. Costello operated the theatre from 1944 to 1946.

GEZA P. POLATY, Warner Brothers manager in Puerto Rico, has been promoted to manager of the company's offices in Cuba under the supervision of Peter Colli, it was announced this week by Wolfe Cohen, president of Warner Brothers International Corporation.

JACK SAUNDERS has joined the New York talent department of Twentieth Century-Fox. He has been active in the motion picture business for several years both in Los Angeles and New York.

ROBERT HALLIDAY, Warner booker at Indianapolis, has been promoted to salesman at Albany, N.Y., succeeding HARRY FENDRICK, who has resigned because of ill health.

ARTHUR PINCUS, assistant advertising-publicity director for Loew's International, has returned to the New York office from a 10-week trip to Europe.

Peggy Foldes of RKO Theatres publicity department in New York has been elected chairman of the associated members of the New York Newspaper Women's Club.

HENRY WILCOXON, film actor, has been appointed by CECIL B. DEMILLE as associate producer for all DeMille production activity starting with "The Greatest Show on Earth," now in preparation.

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This week in pictures





ALFRED E. DAFF, since 1944 vice-president of Universal-International Films, has become executive vice-president, succeeding Joseph Seidelman, resigned. Mr. Daff entered Universal in 1920, as a booker.



CONVENTION TIME in Georgia, for the Motion Picture Theatre Owners and Operators. At the three-day affair in the Biltmore Hotel, Atlanta, are above: Gael Sullivan, Theatre Owners of America executive director; Nat Williams, Thomasville; Mike Simons, MGM assistant exhibitor relations director, and John Thompson, secretary of the MPTOOG. At the left: B. B. Garner, Lakeland, Fla.; David Prince, RKO Radio southeastern district manager; James Harrison, Wilby-Kincey circuit, and, seated, Robert Wilby, circuit president, and Leon J. Bamberger, RKO Radio sales promotion manager.



W. H. "BUD" LOLLIER, manager of the Fox West Coast circuit real estate department, on Friday night was to be honored at dinner in the Variety Club, Los Angeles, for 32 years with the circuit. Starting as a bookkeeper, Mr. Lollier has held many posts in the circuit, and in 1930 assumed his present post.



COCKTAILS for the New York trade, fan and news press, courtesy of Hal Wallis. The producer last week displayed his find, Charlton Heston, star of "Dark City." At the left, during the affair, which included a one-reel screening, are Mr. Wallis, Mrs. Heston, Mr. Heston, and Joseph Hazen, Hal Wallis Productions president.



By the Herale

BUSINESS CONDITIONS are portrayed graphically by Robert Lippert, producer and circuit owner, in an interview with trade writers last week during a New York visit. Mr. Lippert said business was off in theatres, that good product was the answer, and that majors should cease making low budget films. See page 34.



REMEMBER THESE youngsters? The old Hal Roach comedies, now called "Little Rascals" are being reissued by Monogram. There are 26 of them, and they do take the customer down memory lane.



By the Herald

"LETS PROVE MOVIES ARE BETTER THAN EVER." The men at the left are discussing the slogan, keynote of the forthcoming Fox West Coast drive. The executives are: Spencer Love, northern California division manager; Charles P. Skouras, National Theatres president; Dick Dickson, southern California division manager; and George Bowser, general manager.



THEY BOTH WON PRIZES. Paul Jacobs, center, manager of Warners' Columbia Theatre, Portsmouth, Ohio, holds his bond, won for the most original stunt in the Ohio zone. His wife receives congratulations and an electric cooker from district manager Ray Brown. She was named "the most inspirational theatre manager's wife." The prizes were set up for the Ohio zone's business drive during January, February and March.



PRESENTATION. During the recent premiere of MGM's "The Big Hangover" at the Capitol theatre, Winchester, Virginia, Van Johnson, star, acted as film delivery service, and brought personally to LaMar Keen manager, the print for the showing.



ACTION marks "Where the Sidewalk Ends," a melodrama co-starring Dana Andrews and Gene Tierney. The picture, a July release, was produced and directed by Otto Preminger.





TYRONE POWER as the medieval adventurer in the Technicolor epic, "The Black Rose", 20th Century-Fox's lavish adaptation of the world famed novel. Made on three continents, the romance also stars Orson Welles and Cecile Aubry.

A DAY OFF, left, for Richard Widmark as he impresses Tommy Rettig, his movie son in "Panic in the Streets". Made on location in New Orleans, the exciting melodrama was directed by Elia Kazan.



OUT OF THE WEST comes Randolph Scott in "The Cariboo Trail". Filmed in Cinecolor, the picture was produced by Nat Holt for release by 20th Century-Fox. George "Gabby" Hayes co-stars, with Victor Jory and Bill Williams topping the supporting cast.



WOW! Beautiful Joyce McKenzie delights the eye between takes of "Stella", her latest picture. To be released in August, the comedy co-stars Ann Sheridan and Vic Mature.

(Advertisement)

B

IF YOU CAN'T LICK 'EM JINE 'EM: FILMS USE TV

Industry Turns More to Video for Promotion of Product, Attendance

"Movies Are Better Than Ever." .Television is bringing this message to nearly

25,000,000 people daily.

Reflecting a new approach by industry executives to the newest form of entertainment competition, recent weeks have seen an increase in the use of advertising, publicity and promotion on television to sell current and forthcoming product and to spur attendance at theatres.

Seen as Excellent Way To Reach Audience

Many exhibitors, especially in areas where television's growth has been rapid, have felt that the televising of trailers represents a natural come-on which not only attracts regular audiences but also those who ordinarily might not attend theatres. In the past distributors have generally agreed, but found exhibitors all for television trailer advertising but seldom willing to shoulder air-time costs.

Today, all are beginning to realize it is a media that cannot be ignored. Whatever the cost it is a profitable investment since there are now more than 5,000,000 receivers in homes throughout the country with the average audience per receiver estimated by the Television Broadcasters Association at four to five people. Further, executives claim that through home video they are getting at people at a time when they cannot be reached by newspapers, magazines, bill-boards, radio or any other media.

According to a spokesman for the advertising department of Twentieth Century-Fox, that company has decided to test the value of televising trailers because of the "great exhibitor demand." The initial test, which will use "The Big Lift" trailers prepared by National Screen Service, has a two-fold purpose: to determine the cost of a comprehensive campaign, and to show how effective this type of advertising is at the box office.

Called Rounding Out Promotional Package

In announcing the availability of "The Big Lift" television package, Herman Robbins, president of National Screen, said: "We feel that the addition of television trailers to other advertising material rounds out a complete package of showmanship tools with which to capture lost audiences. . . . Television is new, and its vast potential, its unorthodox requirements, make necessary endless exploitation. To this end we are devoting much of our time. . . ."

Columbia Pictures has used television trailers successfully on several occasions. When "All the King's Men" took several



Academy Awards, a special trailer was prepared and shown via video as the picture was in its first and subsequent runs. More recently, the company allotted \$10,000 of its \$60,000 budget to television for a special package of trailers to herald the opening of "No Sad Songs for Me" at the Radio City Music Hall in New York. The first week's gross was more than \$130,000 with some of this figure attributed to the influence of the video trailers.

"Francis" Trailer Uses Cartoons, Lobby Interviews

To promote "Francis" Universal-International prepared a novel trailer using cartoons and lobby interviews.

Meanwhile, as these and other companies are going ahead with trailer plans, extensive use is being made of video as an outlet for publicity and promotion. Through special tieups and personal appearances (usually non-contract players) the industry's film product is getting wide attention.

Probably the most successful campaign was during Macdonald Carey's recent visit to New York. During the few weeks he was in town he was interviewed on more than a dozen different programs and each time got in mentions of Paramount's "The Lawless" and Universal-International's "Comanche Territory," while the latter was playing on Broadway.

Last Saturday films got several plugs on the national 2½-hour video program "Your Show of Shows." Bob Hope built a brief gag situation around the slogan "Movies Are Better Than Ever" and plugged his picture "The Great Lover." William Bendix, guest star on the Jack Carter portion mentioned "The Life of Riley," the title of his radio program and film.

Publicity plans of most of the companies now call for the servicing of television stations and special programs with promotion material similar to that sent to newspaper offices and radio stations. The major TV stations throughout the country are now receiving stills from motion pictures, publicity shots of stars and feature players and specially written features for commentators.

Go Into Homes to Push Pictures in Chicago

In the field of exhibition, theatre operators are making extensive use of the new medium and most of them are finding it is helping attendance. Skouras Theatres in New York is sponsoring its second 13-week series of "Talent Parade," produced by Nick John Matsoukas. Asked to what extent the television program has stimulated theatre going, Mr. Matsoukas, who is also head of advertising and publicity for the circuit, pointed to 21,000 ballots returned in four days by patrons who voted for the television contestants.

In Chicago, Balaban and Katz's television station WBKB has launched a 12-week talent hunt in which an hour-long television variety show is presented at the circuit's Century, Senate, Tivoli and Terminal theatres.

Recently in Baltimore, Morris Mechanic, operator of the New theatre and several other houses, used television to advertise "Cheaper By the Dozen."

Boston exhibitors, representing both independent and affiliated circuit operators, during May turned to television, along with radio, as part of their campaign to promote the industry. With a \$5,000 budget they bought 500 spot radio announcements on current and forthcoming product and purchased video time to show the 20th-Fox subject, "Our Town, U. S. A." stressing the entertainment value of motion pictures.

Exhibitor Organizations Favor Video Use

Meanwhile, the industry's two leading exhibitor organizations are stumping for a greater use of television by theatre operators. TOA for more than a year has been emphasizing the importance of television trailers, and last week in Memphis, the Allied States Association board of directors recommended the use of trailers on video and said they should be as much as five minutes long instead of only one minute as used at present. Abram F. Myers, board chairman, said: "We plan wide utilization of television to promote movies."

This week Mitchell Wolfson, Florida circuit operator and co-chairman of the TOA television committee, who has long advocated the use of television to promote pictures, sent out a list of suggestions for improving trailer presentations. He said the trailers should be made to sell "the movie," and "sell going to the movies—the satisfaction of getting out" of the home.

WEIGH BRITISH PACT TERMS

U.S. Delegates Bring Home Details; Resume Talks In London June 26

by PETER BURNUP in London

Following the presentation of new British proposals for a revised Anglo-American remittance agreement that would substantially leave intact the provisions of the present pact, the meeting between the American industry delegates and British Board of Trade representatives was adjourned at the end of last week.

Both sides agreed to resume the discussions in London June 26 to give the Americans time to return home for consultation on the proposed British terms. The agreement, which runs out June 13, will continue in force until negotiations are concluded one way or another.

Want Production Maintained

Departing from their original stiff demands, the British negotiators, headed by Harold Wilson, president of the British Board of Trade, Friday submitted their final proposals, which were understood to call for retention of the \$17,250,000 remittance level contingent on the maintenance of a scale of production by American companies here equivalent at least to that prevailing two years ago.

Britain, in addition, would offer a 50 per cent remittance incentive to American companies engaging in production in England. Under this provision, for every pound (\$2.80) invested in production here, an additional remittance of \$1.40 would be authorized.

One of the major changes proposed by Britain in the schedule of the 27 permitted uses for unremittable sterling is the elimination of the right granted Americans to purchase British films for Western Hemisphere distribution. Previous deals, such as the reciprocal arrangements between Universal and Eagle Lion with J. Arthur Rank would not be affected.

Britain's purpose appears to be a further attempt to direct American funds into British production since acquisition of Western Hemisphere distribution rights could be arranged by joint investment before a picture is made. Afterward, such rights could be acquired only with the approval of the Bank of England, and would require a dollar instead of a sterling investment.

Talks Were Deadlocked

The remittance talks were deadlocked most of last week when the British Government suggested a cut in remittances from \$17,000,000 to \$10,000,000 and abolition of most of the 27 investment channels, to be replaced with an alternative program of in-

LONDON TIMES HITS AMERICAN INTERESTS

London Bureau

As the American delegation was digesting the proposed British terms for a new Anglo-American remittance agreement last week, The Times prominently featured a letter from Los Angeles on its leader-page, urging British officials to "demand entry" into the U.S. market for British films. Signed by a D. H. Ferris, the letter charges that J. Arthur Rank and the rest of the British producers were "simply shut out" of the American market. "You British are getting a raw deal from those who control United States distribution channels," the writer said.

vestment either in production or in 10-year government bonds.

Eric Johnston, president of the Motion Picture Association of America, and Joyce O'Hara, his executive assistant, returned to the U.S. this week. Ellis Arnall, president of the Society of Independent Motion Picture Producers, was due by boat the end of the week.

The first break in the stalemate last week came at a private meeting attended, in addition to the principals, by Hugh Gaitskell, Minister of State, acting in his capacity as aide to Chancellor of the Exchequer Sir Stafford Cripps.

Discussions in Dublin

Mr. Johnston and Mr. O'Hara, prior to leaving for the U. S., flew to Dublin this week for conferences with Richard F. Walsh, president of the IATSE. On departing from London, Mr. Johnston called the British Government "tough traders," but added that the Americans appreciated Britain's economic difficulties. "I believe we will be back here a month from now to negotiate a mutually agreeable deal," he said.

Before sailing from Southampton, Mr. Arnall said he was "very unhapy" over the British proposals which he now must submit to SIMPP members. He admitted that it had been his original idea not to have any limits on the convertibility of American earnings here. "We are losing money on our pictures," he declared.

News of the British proposals and the end of the talks came in a statement from Mr. Wilson in acknowledging his final meeting with Mr. Johnston and Mr. Arnall and James Mulvey, president of Goldwyn Productions. "The president," it said, "on behalf of the British Government, communicated to the American representatives the final

British proposals for the continuance of the Anglo-American film agreement. These proposals are based on the original agreement of March, 1948, with certain changes. Mr. Johnston and Mr. Arnall are taking these proposals back to the United States to present them before the bodies they represent."

UN

It had originally been understood that Mr. Johnston and Mr. Arnall were to return to the U.S. before signing any new agreement. Later, however, it became known that they were empowered to sign a new pact if they considered the terms satisfactory. Mr. Johnston had made it clear at the outset of the London talks that he considered maintenance of the \$17,000,000 remittance a vital item that could undergo no change.

Unions Play Part

The labor unions also play an important part in the determination of the respective British and American positions. Mr. Johnston on Tuesday met with Richard F. Walsh, president of the IATSE, and Tom O'Brien, Member of Parliament and executive head of NATKE, in Dublin, where, he said, they discussed the Anglo-U. S. remittance problem and its possible solutions "in a peaceful country where neither of us have any problems." During the London negotiations the American delegation was in touch by telephone with Mr. Walsh, then visiting on the Continent. Coast unions have expressed outspoken opposition to the transfer of further American production to British studios.

While in Dublin, Mr. Johnston also met with President Sean T. O'Kelly, An Taoiseach John Costello and other high placed officials.

It was clear in the negotiations that Mr. Wilson was wholly preoccupied with keeping British studios going somehow. Despite the aid of his Film Finance Corporation, production here is reaching new lows and without American help the situation appears to be hopeless.

Mr. Johnston visited Foreign Secretary Ernest Bevin, who, although a sick man, was anxious to remove all obstacles to an Anglo-American understanding.

Under a new agreement, the "B" pool arrangements, having become nearly meaningless, anyhow, are understood to be left without change. The pool theoretically represents the earnings of British pictures in the U.S. which Britain agrees to add to the American remittance sums.

MPAA to Conduct Census Of Drive-ins This Year

The Motion Picture Association of America will undertake a survey of the nation's drive-ins, it was announced this week by Paul Raibourn, Paramount vice-president and chairman of the MPAA's research committee. The listing will include those that are closed or under construction. The last MPAA tabulation of outdoor establishments was made in 1948. The MPAA will take the new drive-in count during July and August and will publish a drive-in theatre directory, according to Mr. Raibourn.

car

in

DRIVE-INS IN U.S. AND CANADA TOTAL 2,020

Motion Picture Almanac to Publish Complete List; 1,980 in United States

by RED KANN

Total number of drive-in theatres in the United States and Canada currently stands at 2,020. Almost 2,000—1,980 to be precise—are in the United States, placing the Dominion's total at 40.

Total car capacity is 834,239, a conclusion based on averages after allowing for incomplete or unknown data on capacities in 98 drive-ins in the U. S. and Canada.

Information, however, is specific on 1,883 in this country and 39 in Canada. The former represent a car capacity of 771,670; the latter, 19,201. In combination, this makes 1,922 situations with a peak load of 790,871 cars.

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This statistical story, plus additional information compiled up to press time, will be one of the highlights of the 1950-51 edition of International Motion Picture Almanac in which it will be published geographically by states for greater convenience and easier reference.

Here are additional highlights:

The average car capacity of drive-ins in the United States is 410 and in Canada, 492. The combined average for both is 411.

The Charlotte exchange territory presently leads the nation with 235 drive-ins and a car capacity of 57,209. With six others on which data is incomplete, that area which distributors calculate at about 2.2 per cent, will boast 241. Its closest numerical rival is Atlanta with 185 and a car capacity of 65,798, but there are 10 others on which full information is lacking.

Third in numerical rank is Dallas with 174 drive-ins and a combined car capacity of 65,970. These are the only three exchange territories in the country which list 100 or

more outdoor theatres.

Only 29 Drive-ins in Rich New York Area

The New York exchange area, the nation's richest—20th Century-Fox, as reported in last week's Herald, rates it at 14.4 per cent—has only 29. These have a car capacity of 15,551. Milwaukee reports 17, but they can accommodate 11,578 cars at an average capacity of 681, the highest in the United States.

In Canada, the concentration is in the territory served out of Toronto which reports 26 drive-ins having a car capacity of 14,100.

The survey reveals that the Montreal and St. John exchange areas thus far draw a

HOW MANY AND WHERE

Here is shown the distribution of drive-in theatres by exchange territories in the United States and Canada, together with the car capacity totals where that figure is known. Using the low estimate of only three persons per car, the drive-ins can serve an audience of more than 2,500,000.

Branches	Drive-Ins (Capacity)	Car	Average Car	Drive-Ins (Capacity Un- known)	Total No. of Drive-Ins	Approx. Total Car Cap. Based
	Known	Capacity	Capacity			on Aver.
Albany	36	12,820	356	1	37	13,172
Atlanta	185	65,798	356	10	195	69,420
Boston	78	32,244	413	1	79	32,627
Buffalo	29	16,167	557		29	16,167
Charlotte	235	57,209	243	6	241	58,563
Chicago	47	30,353	646	8	55	35,530
Cincinnati	93	40,302	433	4	97	42,001
Cleveland	73	28,461	390	2	75	29,250
Dallas	174	65,970	379	4	178	67,462
Denver	47	18,426	392	8	55	21,560
Des Moines	26	10,450	402		26	10.450
Detroit	37	20,752	561	3	40	22,440
Indianapolis	68	28,092	413	6	74	30,562
Kansas City	56	24,414	436	ĭ	57	24,852
Los Angeles	61	39,397	646	4	65	41,990
Memphis	38	14,338	377	•	38	14,338
Milwaukee	17	11,578	681		18	12,258
Minneapolis	33	14,597	442	i	34	15,028
New Haves	10	4,760	476	•	10	4.760
New Haven	54	19,071	353	3	57	20,121
New Orleans	29	15,551	536	1	30	
New York	53		439	3		16,080
Oklahoma City		23,271		3	56	24,584
Omaha	17	7,060	415		17	7,060
Philadelphia	50	25,511	510	16	66	33,660
Pittsburgh	84	34,857	415	4	88	36,520
Portland	18	8,755	486		18	8,755
St. Louis	40	18,906	472		40	18,906
Salt Lake City	52	20,515	394	3	55	21,670
San Francisco	55	28,950	526	3	58	30,508
Seattle	20	9,979	498		20	9,979
Washington	- 68	23,116	339	4	72	24,408
TOTAL	1,883	771,670	410	97	1980	814,681
Calgary	3	1,124	375		3	1,124
Montreal						
Toronto	26	14,100	542		26	14 100
Vancouver	6	2,163	360	1	7	2.520
Winnipeg	4	1,814	454		4	1,814
TOTAL	39	19,201	492	ī	40	19,558
GRAND TOTAL	1,922	790,871	411	98	2,020	834,239

blank in so far as drive-ins are concerned. Moreover, there are only 14 in western Canada, three in the Calgary exchange territory, four in Winnipeg and seven in Vancouver.

Drive-ins have been mushrooming so rapidly that it is difficult to keep abreast of their development. One qualified observer expresses the opinion there were about 700 in 1948 and 1,100 last year. On the basis of 2,020 now recorded, this means an increase of 84 per cent in approximately six

"BRIDE" GETS UNANIMOUS RAVES OF N. Y. CRITICS!

Trade predicts it will be one of the biggest grossers of screen history!

ARIETY REPORTS:

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Top money at
Radio City Music
bounces back. Sock! II

"BRIDE"
SETS 3
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RECORDS!

'Here comes the show... Gets you the dough...'

THE EVENT OF THE SEASON!



F.C.C. LETTER BLASTS PHONEVISION CLAIMS

Demand McDonald Explain Publicity; Sees Possible Violation of Conditions

Washington Bureau

Phonevision is not yet a fact, nor is there any guarantee that it ever will be, notwith-standing the claims by Eugene F. McDonald, president of Zenith Radio Corp.

The Federal Communications Commission said so Wednesday in a stern rebuke to Zenith for making what it implied were unwarranted claims which misled the public into thinking that Phonevision was here to stay. In as strongly worded a letter as has ever come out of a Government agency, the FCC specifically charged the company with prejudicing the commission, and hindering its freedom of action in any future decision on whether to authorize Phonevision on a permanent basis.

The FCC said it would withhold action on a request for postponing Zenith's proposed Chicago experiment until it receives a satisfactory explanation on the company's

promotional claims.

The FCC's communication recalled to Zenith that one of the conditions on which it received authorization on which to conduct its Chicago experiment with 300 families was that the company would avoid which might lead anybody to believe that Phonevision had been, or would be, approved on a permanent basis. This basic and most important part of the agreement, Zenith had broken by:

- 1. Proposing in a letter written February 2 by Mr. McDonald to members of the Radio Manufacturers Association and to two non-members—Admiral and Teletone—that the receiving set producers install the Phonevision unscrambler in their product in return for which they would pay a 25-cent instead of 50-cent royalty for 1950, 1951 and 1952; and
- 2. Advertising that "Phonevision will soon be here" and "Phonevision is exclusive with Zenith" which, said the FCC, misled the public into thinking the commission had, or would soon, grant permanent approval.

The FCC emphasized its displeasure at the proposition made to the manufacturers by Zenith, claiming the action had the effect of curbing any flexibility which FCC required in considering any Phonevision question and making a decision. "Your actions tend to destroy that flexibility by encouraging mass production of receivers containing Phonevision outlets built in accordance with your present standards," the letter said. (Zenith had told manufacturers

GOING TO BE A LONG, COLD WINTER, ADMITS McDONALD

A perceptible turning in the direction of the wind which has been filling Phonevision's sails in recent months became evident last week with a statement by Eugene McDonald, president of Zenith Radio Corp., that the company "probably faced a long, hard fight" before its projected 90-day test in Chicago could be conducted. The test has been re-scheduled a few times, the most recent date for the experiment with 300 families set for some time in the autumn.

Mr. McDonald in a public statement last week repeated charges against film producers that their refusal to rent films for the Phonevision test was responsible for the monkey wrench thrown into Zenith's plans. Said he: "Failure of the test because of the refusal of films would unquestionably make it much more difficult to obtain the adoption and use of Phonevision as a permanent

commercial television service."

Two other statements, the reasons for which were obscure, came from Mr. McDonald in recent days. The first deplored the rise in price of stock from \$10 to \$38 for Teco, Inc., shares. (Teco is a company organized by Zenith in April to promote Phonevision). This rise, he said, was unwarranted in view of the subsidiary's future. And no sooner did Mr. McDonald's decrying of the rise reach the public's ears then the value of the stock started to slide back.

The second statement was an enthusiastic hailing of the future of theatre television—a view that has been interpreted as somewhat inconsistent with the policies of Mr. Mc-

Donald's enterprises to encourage people to stay home and watch television whether subscribed or not. Zenith is one of the largest television set manufacturers in the world. "I have always been an enthusiastic advocate of theatre television," he said, adding that it would help his company sell television sets.

"In addition," he said, "theatre television may help to rescue some of the nation's movie houses from the economic ravages which TV-in-the-home has brought to the entertainment scene." These remarks, too, have little in common with previous McDonald statements that the wholesale closing of film theatres was inevitable and should not be taken too much to heart. His new concern for the theatres is unexplained.

Meanwhile, Time magazine climbed on the Phonevision bandwagon last week with an analysis to prove television was indeed affecting attendances and that theatre video might be a way out for the current box office headaches. The article, uncomfortably timed in view of Mr. McDonald's statements, ended up with a wholesale approval of Phonevision repeating previous Zenith claims which were explored extensively in the April 15 issue of MOTION PICTURE HERALD. Time said, for example: "The (\$1) fee (will be) charged on the monthly phone bill." The facts: The American Telephone & Telegraph Co., has stated categorically that it has not committed itself to do any such thing. Time also says, "potentially (Phonevision) would yield far bigger profits than the country's 20,000 theatres." It does not explain how.

that the outlet would have to be made to Zenith's specifications.)

Not content merely with criticizing Zenith with a warning, the real FCC rub was still to come.

Zenith had asked FCC permission to postpone its Chicago test for another 90 days from October 1. Instead of approving the Zenith request, the FCC let go a broadside.

Postponement would definitely not be granted until Zenith could explain satisfactorily to the FCC why it had pursued these actions, and why it had persisted in making claims which could not be backed up. There was a serious question, said the commission, whether the actions by Zenith, were "consistent with the conditions imposed in the temporary authorization."

The FCC, impatiently tapping its foot, was awaiting an explanation.

Munz Reelected by Michigan Cooperative

Harold Munz of the Century theatre, Detroit, was reelected president and chairman of the board this week at the annual board of directors meeting of Cooperative Theatres of Michigan in Detroit. Delmo A. Ritter, circuit operator, was chosen vice-president, and Fred De Lodder, also a circuit head, was named secretary-treasurer. Harold Smiley of Associated Theatres was appointed a director to replace Alex Schreiber.

Heads Video Unit

Frank McGrann, former Columbia exploitation director and more recently an independent radio producer, has joined the executive staff of Fox Feature Syndicate in New York to be in charge of television. est

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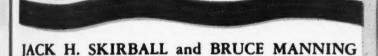
"YOU CAN'T MARRY THAT MAN!" shouted the stranger at her wedding.

MARRY A MAN SHE'D NEVER DID SHE

SEEN BEFORE ?... LIVE AT A HOTEL

WITH HIM?...MURDER HIM? COULD SHE

KISS-AND KILL-AND NOT REMEMBER?



CLAUDETTE COLBERT



" The SECRET FURY

with JANE COWL . PAUL KELLY . PHILIP OBER Produced by JACK H. SKIRBALL Directed by MEL FERRER Screen Play by LIONEL HOUSER





NATIONALLY ADVERTISED TO 36,146,476 CIRCULATION
A TOP-BRACKET SHOW AGAINST ANY COMPETITION

CONTROL OF U.A. IS UP FOR SALE

12,000 Shares Offered By Board; Represent 60% of Company's Stock

Control of United Artists, vested in 12,000 treasury-held shares representing 60 per cent of the entire stock, was on sale this week.

The UA board, at a meeting last week, appointed Gradwell L. Sears, president; Arthur W. Kelly, executive vice-president, and Vitalis L. Chalif, a director, a committee to negotiate a deal for all or part of the stock.

The group now is on the coast and reportedly already has conferred with a number of prospective customers. Prominent among those understood to be interested are producers Harry Popkin and Joseph Justman

Seek Continuing Product

Mr. Sears has told UA producers not directly concerned in the stock negotiations that the board feels the company's interests will be served if the contemplated transaction can bring the company not only financial resources but also solid assurances of a continuing supply of top quality product.

The UA product situation is understood to be satisfactory but cash receipts have been lagging for some time. The company recently asked the producers releasing through UA to be more realistic in their consideration of exhibition deals. At the same time, they were informed that the company would cease pre-payment of producers' shares of receipts. It is now paying producers after collections rather than concurrently with billings, a difference of about three weeks.

The 12,000 shares now offered have been held at various times by Douglas Fairbanks, D. W. Griffith, Joseph M. Schenck, Samuel Goldwyn, Sir Alexander Korda and David O. Selznick. They were re-purchased by the company as each withdrew from it. Mary Pickford and Charles Chaplin, owners of UA, each holds 4,000 shares, the 8,000 shares constituting 40 per cent of the total stock.

No Fixed Selling Price

The company is understood to have established no fixed selling price for either a bulk or a per-share sale of the 12,000 treasury share. Terms are left open to negotiation with prospective purchasers.

It is reported that the value of the shares, while difficult to appraise, ranges between \$4,500,000 and \$5,000,000 on the basis of the most recent sales attempts. It is known that an offer of \$4,000,000 was recently rejected by Miss Pickford and Mr. Chaplin. Earlier the co-owners of the company had offered an option to purchase their stock at \$2,700,000 apiece, or \$5,400,000 for their entire 8,000 shares.

Financial circles do not believe that the 12,000 shares will bring more than the \$5,400,000 asked for the Chaplin-Pickford stock.

The last deal to buy UA was killed by the inability of Miss Pickford and Mr. Chaplin to agree on sales terms. Negotiations at that time were brought right up to the signing stage by a syndicate headed by S. H. Fabian of Fabian Theatres.

Sought More Money

The UA board decided last week to offer the treasury stock for sale following an appeal to the company's owners to advance new money with which to meet current obligations. Since there was apparently no response from them, the board approved the project. There is speculation whether Miss Pickford and Mr. Chaplin may choose to assert themselves again should sale of the stock appear imminent.

It is reported from Hollywood that, in the event a deal is consummated, executive changes would follow. It is expected, however, that Mr. Sears would continue as president for the term of his present contract.

Academy, Italian Group Exchange Research Data

The Academy of Motion Picture Arts and Sciences and the Italian Experimental Center of Cinematography in Rome have concluded a working arrangement for the exchange of research information, it has been announced. The agreement was reached between Daniele Amfitheatrof, representing the Academy on his recent flight to Rome, where he conferred with Dr. Luigi Chiarini, who represented the Center. First result of the agreement will be acquisition by the Academy of early Italian prints including "Cabiria," produced about 1909, and "La Paloma" the only film made by Eleanora Duse.

Columbia to Handle Short Of Canadian Film Board

"Family Circles," a short subject produced by the National Film Board of Canada, will be distributed in U. S. theatres by Columbia, it was announced last week. The film is a 30-minute documentary dealing with the effect of home and family on the personality development of children.

Jamestown Theatre Opens

The Palace theatre at Jamestown, N. Y., operated by the Southwestern New York Theatres Corp., has reopened following a remodeling program which cost approximately \$150,000. Nikitas D. Dipson is president of the circuit, John R. Osborne, secretary, and William J. D. Dipson, executive vice-president.

RISE IN NEW THEATRE COST PLACED AT 69%

Comparison of 1950 and 1938 theatres in the small-to-medium capacities and typical of neighborhood and small city locations, indicates a 70 per cent rise above the pre-war level in the cost of building an average theatre of sound construction and attractive atmosphere. The comparison is made in the June issue of Better Theatres (contained in this issue of the Herald), in an article submitting breakdowns of actual construction charges.

The cost of such a theatre today, fully equipped, including air-conditioning, is placed at only 69 per cent higher than the pre-war level, or but 9 per cent greater than the increase in admission prices during the same period.

Judge Denies Injunction Against Drive-in Theatre

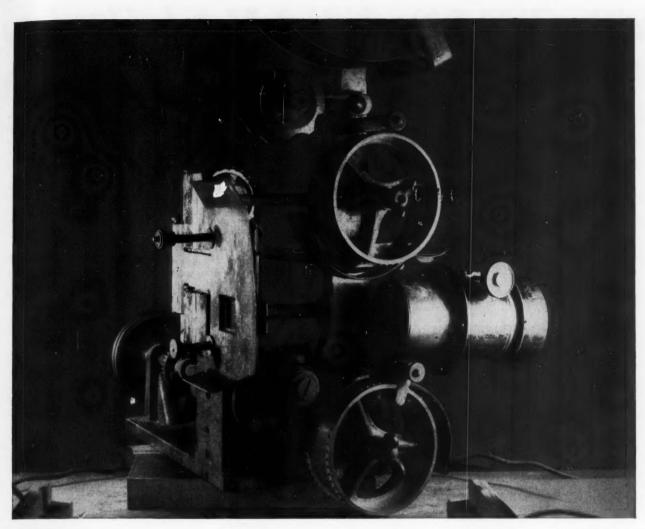
An attempt by six residents of Elberton, Ga., to prevent the construction of a drive-in in that town, has been denied by Judge Jesse M. Wood of the Superior Court at Fulton County, Ga. The court rejected a petition for an injunction against the Publix-Lucas Theatres, Inc., after a two-day hearing. In his decision, Judge Wood said that drive-in theatres are legitimate business enterprises as long as they are operated in legitimate locations and, in themselves, do not constitute a public nuisance. The Publix-Lucas circuit, which is operated by the Georgia Theatre Company, will proceed with the construction which was stopped by the original court action.

St. Louis Drive-ins Play First Run UA Picture

Three drive-ins in the St. Louis, Mo., area made their bow in the first run market with "Love Hapy," a United Artists release. The drive-ins which opened the film last Wednesday for a week's run are Ronnie's, the Manchester and the North. Uusually these outdoor theatres change their programs twice weekly with many patrons attending both programs. However, for the occasion, a special campaign was put on to increase the number of patrons for this program to make up the possible loss of customers and to justify the extra cost of first run bookings at the theatres.

Exhibitors Protest Drive-in

Dr. J. B. Fishman of the Rivoli Theatre Co., and Anthony Terrazano, operator of the Forest theatre, both of West Haven, Conn., have presented petitions with 540 signatures to the West Haven board of selectmen asking for a ban on the construction of a drive-in. The Bowl Theatre Co. plans to construct a 600-car theatre at West Haven.



The Armat Vitascope which projected the first theater movie, April 23, 1896.



With this, the "unseen showman" got his epoch-making start . . .

THE projectionist has come a long, long way ... since the 1890's when he put on his show with equipment such as this.

And today, as then, much of a motion picture's success depends upon the unseen showman in his booth.

To his sure sense of splitsecond timing...to his alert control of sound...to his deft handling of elaborate equipment ... the film illusion owes much of its dramatic, realistic presentation on the screen.

Helping the projectionist to keep the mechanics of the medium from intruding is the top quality of Eastman motion picture films (both sight and sound)... members of a famous family started more than fifty years ago.

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28 THIS YEAR E.L. Classics AT PARAMOUNT Will Retain

Now Planned in Addition to 21 for 1950-51 Release: Subjects Vary Widely

Paramount this week announced through Henry Ginsberg, vice-president in charge of production, that its studios would turn out at least 28 features between now and early 1951. This is in addition to 21 pictures which Mr. Ginsberg recently announced would be released during the 1950-51 season. Most of the pictures in this latter group have been completed and some are currently playing a series of pre-release engagements.

The list of projected productions includes comedies, action films, dramas and musicals. some based on legitimate stage productions which were hits on Broadway and others taken from original stories. "This program will represent the results of carefully stepped-up studio planning to provide a wide range of quality motion picture entertain-ment" Mr. Ginsberg said.

Hope Film to Start

Due to go into production next month is "Ace in the Hole," starring Bob Hope and based on the Damon Runyon story, "The Lemon Drop Kid." The other productions

"Pardners," a musical Western with Bing Crosby and Bill Boyd (Hopalong Cassidy), bringing the cowboy star to the Paramount lot for the first time.

"Detective Story," the film version of Sidney Kingsley's stage hit which is now in its

second year on Broadway.

"The Trial," produced by Frank Caprathe story of a small town that experiences a disaster.

"The Keystone Girl," the Mabel Normand-Mack Sennett story of silent screen days-a Technicolor film starring Betty Hutton.

"The Rise of the Goldbergs," based on the radio show with Mrs. Gertrude Berg playing the lead. Production will start in July.

"The Dark Wood," a suspense drama based on the Cosmopolitan Magazine story by the late Alice Duer Miller.

"If I Should Die," a melodrama.

"Look, Ma, I'm Dancin'!" with Betty Hutton and based on George Abbott's Broadway musical hit.

Follow-up to "Dear Wife"

"Dear Mom," following up "Dear Ruth" and "Dear Wife," with the same cast, including William Holden, Joan Caulfield, Billy De Wolfe, Mona Freeman and Edward Arnold.

"Shane," based on a new novel about the

"This Is Dynamite," a crime film with Alan Ladd.

SALES MEETING IN LOS ANGELES, JUNE 12

Paramount Pictures Corporation will hold its first national sales meeting in nearly a decade in Los Angeles June 12 through 14, with some 263 home office executives and field representatives expected to attend. Announcement of the convention, which is to be held at the Ambassador Hotel, was made by A. W. Schwal-berg, president of Paramount Film Distributing Corporation.

"Carrie Ames," based on Theodore Dreiser's "Sister Carrie."

"Famous," Stephen Vincent Benet's classic as a Bing Crosby vehicle.

"Nor All Your Tears," a drama.

"This Side of Happiness," a romantic

comedy drama.

Also planned are an as yet untitled film which Leo McCarey will produce, and Cecil B. DeMille's "The Greatest Show on Earth" in Technicolor, with a circus background. Currently before the cameras are "Mr. and Miss Anonymous," with Joan Fontaine, Ray Milland and Teresa Wright, and "A Relative Stranger," starring Gene Tierney, Miriam Hopkins and John Lund.

In addition, Hal Wallis is planning three pictures: "That's My Boy," a comedy with Dean Martin and Jerry Lewis; "Quantrell's Raiders," a Civil War story with Burt Lancaster tentatively set as the lead; and "Night

Man," a suspense drama.

The William Pine-William Thomas production unit has three films scheduled for distribution by Paramount, all in Technicolor: "Passage West," with John Payne, going into production July 6; "Crosswinds," a sea and jungle story to be filmed in Florida in the autumn, and a Civil War film tentatively titled "Column South."

Nat Holt has two productions on his schedule. The first is "The Great Missouri Raid," already on location, and "Warpath,"

a story of early America.

Columbia Studio Swept By \$500,000 Blaze

A fire causing \$500,000 damage last Friday swept the ranch studio of Columbia Pictures at Burbank, Calif. No injuries were reported nor were any negatives lost, studio officials said.

"Winslow Boy" Premiere Set

"The Winslow Boy," starring Robert Donat, will have an invitation premiere Monday, June 5 at the Sutton theatre in New York. Hosts for the gathering are Eagle Lion Films and Robert R. Young.

50% of Staff

Eagle Lion Classics, the new company resulting from the merger of Eagle Lion and Film Classics, will concentrate its activities mostly in already functioning Eagle Lion branches and will retain about 50 per cent of the personnel of the two companies.

This was understood in New York this week following a survey of exchange facilities by B. J. Kranze, Eagle Lion Classics sales manager, and William J. Heineman. executive vice-president. Most of the Film Classics exchanges will be closed.

L. Jack Schlaifer, sales manager for Eagle Lion and a veteran industry sales executive. will not continue with the new company. Arrangements have been made, however, for Leon Brandt, Eagle Lion advertising-publicity diretor, and Syd Gross, Film Classics advertising-publicity director, to stay with

Eagle Lion Classics.

At a press conference in Joseph Bernhard's office Wednesday attended by Mr. Heineman, William C. MacMillan, Jr., and Mr. Kranze it was announced that both companies would continue technicaly as corporate entities since as holding companies they still had certain legal commitments. The official changeover, including the giving up of the Film Classics offices in the Paramount Building, will take place by June 12.

The company will have a total promotional staff of some 15 more than are now employed by Eagle Lion. More than 70 films will be available during 1950-51, but no specific releasing schedules have been set. "We will try to obtain as many quality pictures as possible with the program films in minimum quantity," Mr. Bernhard said.

In the field, Milton E. Cohen and Edward E. Heiber, both of Eagle Lion, will continue with the new company as eastern and midwestern division managers, respectively. J. L. Lutzer of Film Classics will be carried over into the new firm as southern division manager while James Hendel will be west coast division manager. Clayton Eastman and George Waldman, both of Film Classics, will be the New England and New York metropolitan district managers, respectively.

The following branch managers were retained from among the Eagle Lion roster: Grover Parsons, Atlanta; Harry Segan, Boston; Harold Keeter, Charlotte; Harry Goldman, Chicago; Albert Clarkinson, Christian Pales (Pales) Albert Glaubinger, Cincinnati; Robert Richardson, Cleveland; Martin Austin, Denver; James Velde, Des Moines; Eugene Tunick, Indianapolis; Eugene Snitz, Kansas City; Sam Milner, Los Angeles; Joseph Imhof, Milwaukee; Abbott Swartz, Minneapolis; George Pabst, New Orleans; Claude York, Oklahoma City; Saul J. Krugman, Philadelphia; Ralph Amacher, Portland; F. J. Lee, St. Louis; Arthur Jolley, Salt Lake City.

Lake City.

The following branch managers were retained from among the Film Classics roster; Manny Brown, Buffalo; Norman Colquhon, Dallas; George Lefko, Detroit; William Lewis, Memphis; John McKenna, New York; Leo Gottlieb, Pittsburgh; Samuel Sobel, San Francisco; William Shartin, Seattle, and Max Cohen, Washington

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STUDIOS ANSWER CALL FOR DIFFERENT THEMES

From Rocket Propulsion to Disease, Hollywood Is Riding New Cycles

Unusual, off-the-beaten-track themes and treatments are becoming standard practice in Hollywood.

Spurred by the clamor for something new and different, the studios are sending a whole series of challenging and highly individualistic pictures exhibition's way, creating the inevitable cycles as they go. These films show not only a variance in approach but also a readiness to venture into unexplored territory.

Veterans and Their Problems Still a Fertile Field

Surprisingly, the war and its after-effects still haunt the screen writers and the result is a group of productions on veterans and their problems, a subject already exhaustively treated in the past. Disease and its effect on the individual and the group provide the topic for a group of forthcoming pictures and the studios are preparing, or have already finished, a half-dozen films with inspirational themes.

A reflection of the cold war is seen in the productions planned or already finished and dealing with rockets, jet-propulsion and inter-planetary flight. On a slightly higher level, the March of Time intends to do "Modern Arms and Free Men," a screen adaptation in feature form of the Dr. Vanevaar Bush book. History also is not neglected in the studio's schedules with the most ambitious of these productions—Metro's "Quo Vadis"—taking the spotlight at present in Italy.

Exhibitors, while anxious to maintain the flow of formula pictures from Hollywood, welcome the exploitable diversion as a boon to the box office.

Says Sherrill Corwin, president of the Metropolitan Theatres Corp. in Los Angeles: "Only pictures that present something new and different today get a dollar at the box office. The importance of names in a film seems to have diminished somewhat. Theme and treatment are what counts."

Accent on the Different In Story Treatment

War and the veteran are amply represented on the production schedules but with a definite accent on the unique and the different. Metro plans to do "Come Again Another Day," the story of a veteran who takes another veteran into his home to help him regain normalcy. Twentieth Century-Fox has bought "Fifty-one Degrees North" for a reported \$30,000. Henry King will produce this story of a veteran who runs amok and kills people, and is cured in the end by a new drug.

NUMBER OF STAGE PLAYS ARE FILMED

Screen adaptations of a number of legitimate plays figure prominently on Hollywood's production schedules. Metro is giving "Annie Get Your Gun" a rousing sendoff; Universal-International is shooting "Harvey"; Stanley Kramer is doing "Cyrano de Bergerac" for United Artists release; Warners will have "A Streetcar Named Desire"; Columbia is casting "Born Yesterday" and "The Magnificent Yankee" and "Song of Norway" both are to be brought to the screen. Paramount is planning "Detective Story." Warner has finished "The Glass Menagerie."

Probably the most challenging of the veteran pictures comes from Stanley Kramer in "The Men," which has Marlon Brando, stage star of "A Streetcar Named Desire," in the role of a paraplegic. It is a UA release. At Universal-International, Val Lewton is to produce "Prisoner of War" and the Ida Lupino-Collier Young team is planning "The World Inside," a story about a GI made sterile through injuries suffered in war service.

With the past success of similar films in mind, the studios are working up a cycle of inspirational pictures. Metro has "The Next Voice You Will Hear," a story about a small town and the impact on it of the voice of God which is heard over the radio. The film was brought in on a record-low budget and in the record time of 18 days. Also at the Culver City studio they are preparing to shoot "Crown of Thorns," an unusual story about a confidence man who steals a famous painting from a convent, and his spiritual regeneration.

Several Films Have Religious Themes

Paramount is at work on "The First Legion," which is set in a U. S. Jesuit seminary and deals with the miraculous power of faith. 20-Fox will do "I'd Climb the Highest Mountain," which tells the story of a circuit-riding clergyman in the Ozarks.

Switching from religion to modern arms and the exploration of space, Monogram is at work on "Frog Men," a story of the men carrying out the Navy's under-water demolition jobs. RKO has two—"High Frontier," described as a film on military aviation with an H-bomb aspect, and "Jet Pilot," which has John Wayne and Janet Leigh in Technicolor. Columbia is about to start work on "The Flying Fish," which deals with the Navy's guided missile program. Re-

public is planning to undertake production on "Mystery Sub."

Space ship stories were started recently with the release of Lippert Productions' "Rocketship X.M." To follow is Eagle Lion's "Destination Moon," produced in color by George Pal and set for autumn release. The picture tells of the trip to the moon by a group of scientists. 20th-Fox has announced that it will do "Farewell to the Master," a fantastic story about a rocketship from Mars which lands in Washington.

Hollywood Preoccupied With Disease Stories

The disease cycle is rampant in Hollywood. Columbia treated cancer in "No Sad Songs for Me"; 20th-Fox has finished "Outbreak." The bubonic plague is the main theme here; the Ida Lupino unit treats polio and its cure in "The Young Lovers"; Columbia explores the dangers of smallpox in "The Frightened City" and several pictures on leprosy are pending.

Historical pictures continue high on the list of favorites. Metro alone will do "Robinson Crusoe," "The Running of the Tide," "Plymouth Rock," "Ivanhoe" and "Julius Caesar" in addition to "Red Badge of Courage," the famed story of the Civil War, a background to be used also for the Pine-Thomas production "Warpath"

Thomas production, "Warpath."

Circus pictures, with their wide appeal, may be given attention by the studios. Charles Chaplin is working on "Footlights," the story of a clown who has forgotten how to make people laugh; Cecil B. DeMille is preparing "The Greatest Show on Earth," and there are reports that Metro may revive "Jumbo," the 1935 Billy Rose hit.

Several Unusual Subjects Planned by Studios

During the year to come, a number of hard-hitting pictures should go before the cameras. Metro is filming "It's a Big Country," which is made up of nine separate episodes designed to demonstrate "the melting pot that is America." It has an all-star cast. Edward Small is preparing "Valentino, As I Knew Him," for which he has signed Eleanor Powell; David O. Selznick has acquired John Hersey's "The Wall," the story of the Jewish ghetto in Warsaw, and Paramount has signed Theresa Wright for "Mr. and Miss Anonymous," which treats alcoholism.

Metro has in preparation a film version of the Norman Corwin radio drama based on the Declaration of Human Rights of the United Nations Charter, while Paramount is at work on "The Keystone Girl," for which Betty Hutton has been slated. Robert Rossen is shooting "The Brave Bulls," for Columbia release, in Mexico, and 20th-Fox may do "Spark in the Night," a comedy about a Southern Congressman.

MOTION PICTURE HERALD, JUNE 3, 1950

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Box Office Champions For May, 1950

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

CHEAPER BY THE DOZEN (Twentieth Century-Fox)

Produced by Lamar Trotti. Directed by Walter Lang. Screenplay by Mr. Trotti from the novel by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey. In Technicolor. Cast: Clifton Webb, Jeanne Crain, Myrna Loy, Betty Lynn, Edgar Buchanan, Barbara Bates, Mildred Natwick. [Champion for the second month.]

CINDERELLA (Disney-RKO)

A Walt Disney feature-length cartoon in Technicolor. Writers: William Peed, Ted Shears, Homer Brightman, Kenneth Anderson, Erdman Penner, Winston Hibler, Harry Reeves and Joe Rinaldi. Voices: Ilene Woods, William Phipps, Eleanor Audley, Rhoda Williams and Lucile Bliss. Ben Sharpsteen, production supervisor. [Champion for the third month.]

THE DAMNED DON'T CRY (Warner Brothers)

Produced by Jerry Wald. Directed by Vincent Sherman. Screenplay by Harold Medord and Jerome Weidman. From a story by Gertrude Walker. Cast: Joan Crawford, David Brian, Steve Cochran, Kent Smith, Hugh Sanders, Selena Royle, Jacqueline de Wit, Morris Ankrum.

THE REFORMER AND THE REDHEAD

(Metro-Goldwyn-Mayer)

Produced, directed and written for the screen by Norman Panama and Melvin Frank. From a story by Robert Carson. Cast: June Allyson, Dick Powell, David Wayne, Cecil Kellaway, Ray Collins, Robert Keith, Marvin Kaplan, Kathleen Freeman.

THE THIRD MAN (Selznick Releasing Org.)

Presented by David O. Selznick and Sir Alexander Korda. Produced and directed by Carol Reed. Screenplay by Graham Greene. Cast: Joseph Cotten, Valli, Orson Welles, Trevor Howard, Bernard Lee, Ernst Deutsch, Erich Ponto, Siegfried Breuer. [Champion for the second month.]

WABASH AVENUE (Twentieth Century-Fox)

Produced by William Perlberg. Directed by Henry Koster. Screenplay by Harry Tugend and Charles Lederer. In Technicolor. Cast: Betty Grable, Victor Mature, Phil Harris, Reginald Gardiner, James Barton, Barry Kelly, Margaret Hamilton, Jacqueline Dalya.

CBS Planning to Construct "Television City" on Coast

The Columbia Broadcasting System last week announced plans to build "from the ground up" a "television city" in Hollywood. The scheme calls for the purchase of land now occupied by the Gilmore Stadium near Beverly Hills. The company statement said that provisions would be made to allow for any new developments in the television field. "It was felt that only by starting from the ground up could a plant be planned and constructed which would adequately serve television's unique requirements on both a near and long term basis," the company said.

20th-Fox Preparing Short on Holy Year

A four-reel feature covering the celebration of the Holy Year in Rome along with details of the elaborate preparations for the ceremony has been produced by Twentieth Century-Fox and will be released by that company during the summer.

Entitled "Holy Year, 1950," the picture was produced by Edmund Reek and directed

by Anthony Muto. Production was made possible through the support and cooperation of New York's member of the Holy College, His Eminence Francis Cardinal Spellman. Father Robert I. Gannon, former president of Fordham University, will act as narrator for the subject. Hymns used as background music were supplied by the famed Sistine Choir.

Gulf States Holds Frolic

Gulf States Allied last week held a twoday frolic at the Buena Vista Hotel at Biloxi, Miss. Exhibitors, their families and other industry representatives were guests of Gulf States for the occasion which replaced the group's annual convention.

The House Ways and Means Committee has voted to reduce the Federal admission tax by 50 per cent. The industry demands full repeal of the excise. Continued industry pressure on Congress must be maintained for complete victory.

Tax Revenue Shows Rise

Washington Bureau

General admission tax collections in April, reflecting March box office business, were slightly more than \$1,000,000 ahead of April, 1949, according to the latest report from the Bureau of Internal Revenue.

This is the first report since the January collections, which showed 1950 running ahead of 1949. In February, collections were close to \$5,500,000 behind last year, while in March they were about \$1,800,000 less.

The Bureau said that collections this April amounted to \$27,394,996, compared with \$26,307,280 the previous April.

The general admission tax collections do not include roof garden and cabaret taxes, nor collections on various broker overcharges and leases of boxes or seats. Total admission tax collections for all these sources, including the general admissions, were \$30,803,447 this April as against \$30,104,349 in April last year.

Martin Quigley to Discuss Film Production Code

The "character, purposes and effects" of the film industry's Production Code will be discussed by Martin Quigley at a meeting of the New York Film Board of Trade on June 7, it was announced this week by Louis Nizer, counsel for the board. Previous speakers at Film Board meetings have included Paul Raibourn, Paramount vice-president; S. H. Fabian, head of Fabian Theatres, and Louis Phillips, Paramount attorney.

Picture About Congress Is Opened in Washington

The premiere of the documentary motion picture, "A Day in Congress," was held last Friday in the auditorium of the National Archives at Washington, D. C. More than 40 legislators participated in the production, which was shown to Senators, Congressmen and the press. The picture was planned by Dr. Miller McClintock, president of Instructional Films, Inc., of New York and for many years a member of the Government Faculty at Harvard University. The film was directed and produced by Edwin W. Hullinger of Hullinger Productions.

U. S. Representatives at Film Congress in Rome

American film industry representatives were present at the Congress of the Film Professionals held in Rome May 26 through 28. Among those attending were Rev. Patrick J. Masterson, executive secretary of the National Legion of Decency; Rev. Thomas G. Little, his assistant; George R. Canty of the State Department's film section; John McCarthy, head of the international division of the Motion Picture Association of America, and Irene Dunne, actress.

The National Spotlight

ALBANY

The Strand and Ritz, Warner first-run theatres, moved their openings ahead one day, the Strand with "Riding High" and "Never Fear," and the Ritz with "Gun Crazy." The change was due to the holiday. The Palace played "A Ticket to Tomahawk" and "House by the River," while the Grand presented "The Big Lift" and "Kill or Be Killed." . . . Irving Singer, Schine short subject booker, resigned to go with Darnell Theatre Corp., in Buffalo, as booker. . . . The Eagle Lion exchange has been closed. Booking records were sent to New York, but shipping was continued from here, through Clark Film Distributors. Exhibitors recently in Albany on business include: Donald Schine and Elmer Lux, of Darnell Theatre Corp., Buffalo; LeRoy Furman, who in April took over the Liberty, Watertown; F. Chase Hathaway, operating drive-ins at No. Hoosick and Castleton, Vt.; Sylvan Leff, of Utica; Frank Varga and Emma Varga, of the Roxbury thetre; Walter Wertime, Jr., of Chestertown; Sam Davis, of Phoenicia; Art Landy, of the Skyline drive-in, Crown Point.

ATLANTA

Drive-in construction and openings head the list of activities here this week. Luke Murphy and Brady Oliver, in Enterprise, Ala., have started work on their new 350-car drive-in, with opening date set for June 15. A 540-car drive-in, Joy-Kan, in Flor-ence, Ala., has opened there under the man-agement of Dan W. Davis. C. A. Williams, of McRae, Ga., has started work on his new drive-in seven miles from Hawkinsville, Ga. Fred T. McLendon, theatre owner in Alabama and Florida, said that construction of their new drive-in theatre at Robertsdale, Ala., will start at once. The new drive-in theatre owned by G. C. Coburn and his three sons has opened in Prattsville, Ala. G. C. Watson, veteran theatreman in Chattanooga, Tenn., has been appointed manager of the Red Bank Drive-In, 500-car, owned by the Independent Theatre of that city. The Georgia drive-in, Albany, Ga., owned by the Gortatowsky Bros., will be ready for opening shortly. This will make the second one for this town. for this town; the other is Slappy Drive-in, owned by L. T. Sheffield, with J. D. Bush as manager, costing around \$75,000. R. T. Moody, owner of the Moody Theatre circuit in Georgia, has taken over from its former owner the drive-in near Waycross, Ga.

BALTIMORE

Miss Catherine Calvert has been appointed directoress of the Rivoli and Embassy, and John Alloway has been appointed house manager. Mr. Alloway succeeds Jack Fields, resigned, and Mr. Fields has been appointed house manager of the Crest, by George Daransoll, managing director. . . .

Ernest Wood, trailer maker in Baltimore, took films of the "I Am An American Day" parade held May 21 and they were shown first in I. M. Rappaport's Hippodrome, Town and Little. . . . Work was recently completed on the new enlarged stage of the Columbia theatre, operated by Richard Worman. It measures 21 by 8 feet and stage acts and contests have been conducted since, principally the "Fun Quiz," of Harry Kahn. . . . First run theatres here had seven new pictures to offer patrons, including: "The Big Hangover," at the Century; "Side Street," with vaudeville, at the Hippodrome; "I Was a Shoplifter," at Keith's; "Ticket to Tomahawk," at the New theatre; "Colt 45," at the Stanley; "No Sad Songs for Me," at the Town; "Master Minds," with "Blondie's Secret," at the Times and Roslyn concurrently.

BUFFALO

A contract has been signed between Local 108, Theatre Operators Union, AFL, and the Seneca drive-in theatre, Geneva, N. Y. Work on the theatre had been halted when the operators picketed the ground in a wage disagreement, causing 20 union workmen to walk off the job. Louis Drew of Buffalo is head of the company operating the Seneca, which opened the past week. . . . Art Leazenby, Jr., formerly with the J. Arthur Rank and Eagle Lion publicity departments and now special representative for Paramount, is in town working on "The Lawless," about to premiere at the Center. Don Iogha has resigned as manager of the Arnett in Rochester to become manager of the drive-in built by Louis Drew of Buffalo in Hornell, N. Y. . . . The Paramount marquee in Syracuse is undergoing a new paint and re-lamping job. . . . Robert Reitler opened his new Grand View drive-in on

WHEN AND WHERE

June 6: Motion Picture Pioneers and The Foundation of the MPP meeting at the Columbia Pictures home office in New York.

June 12-13: Motion Picture Exhibitors of Florida convention at the Delano Hotel, Miami Beach.

June 12-14: Associated Theatre Owners of Indiana directors meeting and annual convention at French Lick, Ind.

June 15-17: Allied Theatre Owners of New Jersey annual convention at the Hotel Traymore, Atlantic City.

June 18-20: Virginia Motion Picture Theatre Association convention at the Hotel Chemberlain, Old Point Comfort, Va. Route 5 near Angola, N. Y., on May 27. Square dancing from 6:30 to opening time was a feature of the opening program.

BOSTON

This city's Jubilee Week and its throngs of visitors brought downtown theatre business back into the better than average class. "No Sad Songs for Me" at the Astor was the standout in its first week. Other good spots were "The Big Lift" at the Met, and "D.O.A." at the Paramount and Fenday.... Ned Eisner, who operates the Cameo, Uxbridge, is building a drive-in in the town with his partner, Robert Atamian. The theatre, costing about \$90,000, will handle 500 cars and is expected to be ready for a July 10 opening. . . . Construction of the \$12,000,-000 Boston Common underground garage, the project which all downtown theatremen have been eagerly awaiting, will get under-way this summer, Mayor Hynes told news-men this week. When the garage is completed in two years or more, it its expected to be a definite boom to theatres and merchants. . . . Operation of the Plaza theatre, Salem, which will be relinquished by the E. M. Loew interests when their lease expires in October, will be taken over by Philip Bloomberg, president of the North Shore Amusement Company.

CHICAGO

Several new films have given a "shot-inthe-arm" to what has been a week of very quiet attendance downtown. Newcomers were: "The Big Hangover," with "Horace Heidt Parade of Stars" on stage; "The Reformer and the Redhead," "Colt .45" coupled with "Backfire," "The Big Lift," drawing" rave reviews, and "Champagne for Caesar. ... Charles Cooper, local exhibitor and candy concessionnaire, has taken over operation of the near-north side Plaza theatre, formerly an Essaness house. . . . The Oriental theatre, under new management of Harold Costello, who formerly operated the house, won the bid for MGM's "Annie Get Your Gun" away from other loop houses after highly spirited bidding. Film opens June 22 for three weeks or longer with a stage show. The Jackson Park theatre reverted to 60 cents evening admissions after a week of 15 cents to 25 cents adult fare due to the house's playing identical Paramount twin bills with the nearby Stony theatre. . . . Return to "Dish Nights" is in wide use by following outlying houses: Loomis, Queen, Marshall Square, Douglas, Elmo, Oakley, Palace, Gold, New Strand, Metropole, Holly, Armitage, Acadia and Gaelic.

CINCINNATI

The RKO Albee is playing an eight-act vaudeville under its policy of occasional (Continued on following page)

bookings. Screen feature is "Father Is a Bachelor." Other attractions include "The Other attractions include "The Bag Lift," Capitol; "Three Came Home," Keith's; "The Secret Fury," RKO Palace, and "Colt. 45," RKO Grand, with "Titan," story of Michelangelo, playing the suburban Guild theatre. . . . James Curran, previously covering Kentucky as Republic salesman, has been transferred to the Ohio territory, with Randolph Matteson as his successor. Heywood Mitchissum, booker at the Universal-International branch, has been promoted to salesman, covering Kentucky and West Virginia. . . . Stephan Lang has sold his Liberty theatre, at Whitesville, Ky., to Nicholas E. Halkiss. . . . Name of the Skyway drive-in theatre, near Springfield, Ohio, has been changed to the Sky High drive-in, the new name having been selected by a neighborhood contest. . . . The Regent, unit of Springfield Theatres Co., is undergoing improvements to cost around \$15,000.

CLEVELAND

In an effort to arrest the growing trend to close theatres during the summer, president Ernest Schwartz of the Cleveland Motion Picture Exhibitors Association was instructed by members to seek temporary union relief. Already seven local theatres are closed—Ace, Abby, Hough-79th, New Broadway, Moreland, Lincoln and Ridge... Daylight Saving time received more blame for bad business than television by Meyer Fine, head of Associated Circuit, who urged immediate steps be taken to get a return to slow time... Variety Club inaugurates its summer schedule the first week in June, being open Mondays, Thursdays and Saturdays only... Selwyn Ginsler has been named United Artists city salesman, succeeding Bill Twigg, resigned, to join Warners as city salesman... Plan to present free films in the city's municipal playgrounds this summer were killed when CMPEA president Ernest Schwartz presented proof of hardship to theatres.

COLUMBUS

First sustained spell of good outdoor weather kept box office intake low. Loew's Ohio played "The Big Hangover" as a single feature, with two Westerns on opposite sides of Broad Street-"Wagonmaster" the Palace, and "The Outriders" at the Broad. The Grand had equal billing for "Four Days' Leave" and "Guilty Bystander." World and Little announced dropping of weekday matinees. Both will open nightly at 6:45, Sundays at 2 p.m. . . . John Williams, former manager of the Arlington, was named manager of the Beechold, and James Yoder appointed manager of the Arlington. . . . Harry Schreiber, RKO city manager, named as theatre representative on the newly-organized Central District Committee on Parking and Traffic, to promote off-street parking facilities for the downtown district.

DES MOINES

New salesman for Columbia Pictures in Iowa is Jack Crane. He came to Des Moines from Columbia in Kansas City to replace Stanley Soderberg, who has purchased and is now operating the house at Estherville. . . Re-decoration work is progressing at

Metro—the exchange is combining spring housecleaning with a general face lifting. . . . Jim Castle, Paramount exploiteer, has a new assistant, Francis Lowmaier, whom he introduced on the row last week. . . . Walt Rasmussen has sold the star at Anthon to Cyril Schulte. Mr. Schulte is from St. Helena, Neb. . . . The Starlight drive-in at Algona has reopened following repair work necessitated by the big windstorm. Heavy steel beams were bent like hairpins by the force of the wind, and the screen was splintered to matchwood. . . . H. S. Twedt has just completed a remodeling job at his Chief theatre in Britt. Additions included two new refrigeration units for the theatre's air conditioning and cooling system.

DETROIT

Business generally showed signs of picking up slightly. "The Big Lift" at the Fox, "The Big Hangover" and "Pony Express" at the Madison were doing fine. At the Adams, "Please Believe Me" is going well also. . . . Louis Spann, exhibitor, has taken over operation of the Stone. . . . Two subsequent run houses, the Stone, operated by Milton Jacobson, and the Forest, operated by Martin Popielarski, have been closed. . . The Goldberg brothers of Community Theatres expect to have their new Belair drive-in opened in July. . . . Mrs. Eva Singer is the new owner of the Alvin. . . . Thomas W. Ryan, manager of the Carlton, has moved to Plainfield, N. J., where he will manage the Oxford for the Walter Reade Circuit.

HARTFORD

George Ramsdell has been named manager of E. M. Loew's Hartford drive-in, Newington, Conn. . . . Frank B. Ramsey, form-erly manager of the Lenox and Rialto theatres, Hartford, has been appointed manager of the Fox West Coast Circuit's Filmarte theatre, Los Angeles. . . . The E. M. Loew circuit has opened its latest link, the 1,000car capacity Riverdale drive-in theatre, West Springfield, Mass., under managership of Harold Cummings, formerly manager of the circuit's State theatre, Holyoke, Mass. ... The State theatre, Hartford, has closed down for its annual summer shuttering. The house, largest theatre in the city, will re-open the early part of September. Ted Haropen the early part of September. ris is managing director.... Variety Club of Connecticut, Tent 31, will present a vaudeville show at the Shubert theatre, New Haven, Sunday night, June 25, for the benefit of the Boys' Village, Milford, Conn. . . . Leonard Greenberg has been named manager of the Center theatre, Hartford, which is owned by his father, Maurice Greenberg.

INDIANAPOLIS

William Humphries has come from the Warner office at Chicago to replace Bob Halliday as office manager here. Mr. Halliday, transferred to Albany, was given a farewell party at the Variety Club Friday. . . Earl Herndon of Affiliated Theatres is visiting Tom Baker at St. Petersburg, Fla. . . Joe Million and associates are building an 800-car drive-in at LaPorte. . . The Fountain Square, south side neighborhood house, is playing a radio hillbilly show on its stage four days this week. . . . Earl Gingery, a former booker at Warners, is

now manager of the Lincoln theatre. . . . Business remains quiet here. The top grosses last week was "The Big Hangover" at Loew's. "The Daughter of Rosie O'Grady" was at the Circle, and "The Eagle and the Hawk" at the Indiana.

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LOS ANGELES

A realignment of booking procedure for the Sherrill Corwin and Jay Sutton-Albert Galston interests found the Orpheum joining the Forum, Beverly Hills and Music Hall and the Hawaii with "Rocketship X-M."

Other first-run openings included "Sierra" at the United Artists group of houses; "Colt
.45" at the three Warner theatres, and "The Eagle and the Hawk" at the two Paramounts, adding up to a predominance of western flavoring for the week. The Pantages and Hillstreet had "No Sad Songs for Me," while the Los Angeles and Chinese group offered the British import, "The Third ... The drive-ins continued their frequent openings, the latest additions being the 450-car Santa Paula, owned by the Hickey Bros. Land Company; Dale Gasteigen's 480car Roadium in Gardena and, soon to be opened, the Bratcher Bros. and Byron Congdon's Starlight theatre in El Monte, built at a cost of \$250,000 with space for 900 cars. . Sidney Cahen, formerly of the Visalia Grand theatre, moved into the Del Rio in Riverside, and the Riviera was opened in Santa Monica by Horace Boos and Associates, following its complete remodeling.

LOUISVILLE

In advertising the opening of the Riverview drive-in, Pete Gaines, son of R. L. Gaines, president of the theatre company, and a pilot maintaining his own plane, flew over Carrollton and the surrounding towns dropping leaflets heralding the opening date. . . As an added attraction the first-run Loew's theatre here featured special midnite shows on Friday and Saturday, May 26 and 27, offering on the stage an Asylum of Horrors with Frankenstein Monster, and on the screen "The Ghost of Frankenstein." Prices for the special horror show was slated at 85 cents, with advanced ticket sales handled at the box office. . . . The formal opening of the Lost River drive-in theatre, Bowling Green, Ky., was held for Wednesday night, May 24, with gala festivities. The approximate 600-car ozoner was under construction for a period of some months. The owners and managers of the new drive-in are Davis Duff and Alton Rush.

MEMPHIS

Consolidation of Memphis offices of Eagle Lion and Film Classics exchanges will be effective June 12. The new exchange will be known as Eagle Lion Classics and the branch manager will be W. A. Lewis, former manager of Film Classics. Nelson Towler was manager of Eagle Lion. . . Westerns held the sway in first runs and business held up fairly well, managers reported. Loew's Palace showed "The Outriders." Warner played "Colt .45." Strand had "The Eagle and the Hawk." Malco played "Bucaneer's Girl." Loew's State had "Ma and Pa Kettle Go to Town." . . . Out-of-town exhibitors of Film Row included L. E. Morris, Indianola; Tom Kirk, Tuckerman; Mr.

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MOTION PICTURE HERALD, JUNE 3, 1950

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and Mrs. M. M. West, Centerville; Roy Cochran, North Little Rock; Mr. and Mrs. T. M. Jourdan, Iuka; Mr. and Mrs. J. J. Daguherty, West Helena; Bert Bays, Grenada; Leon Roundtree, Water Valley; Orris Collins, Paragould; Roy Dillard, Wardell; L. E. Shaw, Fulton.

MAMI

Miami had a double treat last week when two new drive-in theatres opened to large crowds. Bob Bernstein is managing the Le Jeune drive-in which holds the distinction of being the only drive-in actually in the city proper. The opening feature was "Barricade. George Wilby, owner and manager of the other drive-in, the 27th Avenue drive-in, reported turning away over 300 cars at his capacity opening. . . Motion Picture Exhibitors of Florida plan a June 12-13 convention at the Delano Hotel on Miami Beach. . . . Film fare offered "One Way Street," Miami, Lincoln and Miracle; "Eagle and Hawk," Paramount, Beach; "Shadow on Wall," Embassy and Variety; "Wagon Master," Florida and Sheridan.

MILWAUKEE

Milwaukeeans didn't know which theatre Minwatkeeans didn't know which theate to attend first this week as all the show houses were showing such "Movies Are Better Than Ever" pictures. At the Fox-Palace "A Woman of Distinction" is featured with "Father Is a Bachelor." "The Big Hangover" is playing at the Towne after "The Yellow Cab Man" leaves with a very successful run to its credit. At the River-side is "Ma and Pa Kettle Go to Town." "A Ticket to Tomahawk" is being shown at the Wisconsin with "Guilty Bystander." .. The 27 independent motion picture theatres that were closed May 20 through the 22nd, due to the projectionists' striking at three theatres, reopened on the 23rd with the dispute settled. The chief issue in the dispute was the union's demand for pay for the half hour claimed necessary to prepare the film and projection machines for the day's performance. A contract settlement was made by the Independent Theatre Owners of Wisconsin, and local 164 of the AFL Motion Picture Projectionists' Union. The owners reportedly met the union's demand for the extra pay, but effected a compromise on the retroactive date of pay.

NEW ORLEANS

Cinema Royale, a new venture in New Orleans got under way Wednesday, May 24. It plans to present a weekly series of art films to a subscription audience. Present plans are for a two-night showing of each picture. The first was "Russian Ballerina." ... Announcements of new drive-ins opening shortly are the Joy drive-in in nearby Shreveport; Milton Guidry's Yam drive-in near Opelouses, La.; the Do drive-in near Mobile, Ala., opened on May 27; Ed Pessler and Mike Ritz are the owners. ... Under construction are Milton Guidry's Sugar drive-in between New Iberia and Jeanerette, La.; two near Prentis, Miss.; one by King and Stamps; and W. N. Clarke's near Winnsboro, La. ... Exhibitors in during the week were Tom McElroy and Doyle Maynard, Shreveport, La.; Ernest Delahaye, Maringwoin, La.; O. Gaude, Port Allen,



La.; Hector Naquin, Breau Bridge, La.; Charles Levy, Hammond, La.; Frank J. Ollah, Albany, La.; Bill Sendy, Kenner, La.; Ed Delaney, Magnolia, Miss.

NEW YORK

Three Westerns and a British import were the week's openings along Broadway. Republic's two Trucolor films, "Singing Guns" and "Rock Island Trail" opened at the Globe and Mayfair, respectively, while Universal-International's "A Kid from Texas," produced in Technicolor, arrived at the Palace. The British import, "Daybreak in Udi," made by the Crown Film Unit, went into the Fifty-fifth Street Playhouse. . . . Approximately 400 member theatres of the Metropolitan Motion Picture Theatres Association this week showed a special trailer in connection with the annual drive of the Police Athletic League. It was prepared by News of the Day and Loew's Theatres. Two armed bandits broke into the Strand theatre manager's office Sunday but got only \$41 from a wallet of one of the employees. The receipts were in the treasurer's office in a different part of the theatre.

OKLAHOMA

R. Lewis Barton, theatre owner, announced the construction of a 14-alley bowling palace and sports center in Capitol Hill. The total cost will be more than \$125,-000, which will begin here within two weeks. . . Ed Thorne, Capitol theatre manager, received a gift from the Capitol Hill Lions

receievd a gift from the Capitol Hill Lions Club, for his generosity in giving free shows to the boys in the Taylor Home. The gift was a beautiful Lion desk set. Presentation was made by Dr. W. H. Stotts. . . . A treat is in store for the ladies at the Criterion theatre, Friday and Saturday. Harbour-Longmire Kelvinator Cooking School will be held on the stage at 9:30 A.M., conducted by Miss Ann Olson, from Kelvinator Kitchen, Detroit, Mich., followed by regular show.

<u>OMAHA</u>

I. M. Weiner, Universal-International branch manager, is district chairman of the cerebral palsy drive. . . . Box office receipts have fallen off at first-runs in May. . . . After seeing Phonevision, president Al Myric of the Iowa-Nebraska Allied, said: "Of course, we aren't clapping our hands and cheering, but we aren't downhearted. After we saw it and contrasted it with motion picture en-

tertainment, we felt all right." . . . The RKO-Brandeis theatre is getting a new coat of paint on the front.

PITTSBURGH

With the merger of Eagle Lion and Screen Guild, James Hendel, former head of the Eagle Lion exchange here, has been transferred to Los Angeles as district manager of the combine.... James Balmer, Harris executive, has been named International Ceremonial Barker of the Variety Clubs.... Charles Schiffhauer, manager of Johnstown's Majestic theatre, has completed 15 years of service with Warners... The Pittsburgh Pirates, Chicago Cubs and a trio of National League umpires saw a special screening of "Kill the Umpire." ... Sam Fineberg, who was seriously injured in an automobile accident three months ago, is back on film row. The former chief barker of Tent No. 1 received quite a cordial welcome from his friends.... "Cheaper By the Dozen" is cleaning up in the neighborhood houses here, which should be the tipoff regarding the type of pictures liked by theatregoers... Pete Di Fazio, brother of Sam Di Fazio, manager of the J. P. Harris, has been named head of Warners' exchange in Buffalo... Loew's Penn got back to above average figures by having a stage show together with "Side Street" on the screen.

SAN ANTONIO

San Antonio will have a Spanish drive-in theatre. Hiram Parke, Lubock exhibitor, was in town and said that he plans to put up a new ozoner out on West Commerce Street. It will have accommodations for 750 cars. . . Other visitors to the Mexican film exchanges were Dave and Jake Lutzer, Texas circuit operators, Dallas; David Young, Jr., Mexico, Brownsville; Mr. and Mrs. E. Flores, Rio, Mission; Mrs. Ruth Likens, Broadway, Abilene, and Lloyd Munter, Yolanda, Eagle Pass. . . A new drive-in theatre has been opened in Marlin, Tex., with another under construction and due for completion by early summer. It features a playground for children, individual speakers for cars, and a snack bar in a circus motif, including a miniature circus on display. The other drive-in is located on new state highway 7, east of Marlin.

SAN FRANCISCO

Graham Kislingbury, district manager, Northcoast Theatres, tried something new last week in his efforts to stimulate business. On the closing days of "No Sad Songs for Me," and "Beauty on Parade," he advertised "Round Robin Nite" and featured four first run hits, adding to his regular program "David Harding" and "Comanche Territory." . . . New shows this week are "The Big Hangover" at Loew's Warfield, "The Secret Fury" at Golden Gate, "Caged" at the St. Francis, "The Big Lift" at the Fox and "Dead on Arrival" at United Artists. . . Loew's Warfield has added another service for its patrons. Postcards are furnished at a writing table and all the patrons have to do is to address them and write a message to their friends. The theatre takes care of postage and mailing. The card is a montage of the various features of the city's most modern showhouse. . . . Al Dunn, the

(Continued on following page)

Orpheum manager, is also public relations minded. His latest gesture has been with the "Building for Youth" organization, in which he held a free kiddie show featuring "King of Wild Horses," and color cartoons and surprises for all in addition to a charm queen contest conducted by the Columbia Park Boys Club. . . . The winner was scheduled to lead the parade at the Shrine-Polack Brother's Circus Monday.

SEATTLE

Seattle's film row and the northwest film industry lost one of its most popular figures in the passing of Ralph W. Abbett, branch manager for Monogram Pictures, who died at his home after a heart attack. . . . Bill Shartin closed the Portland office of Film Classics and brought Howard Case to Seattle as booker. John McKeen remains as salesman out of Portland. . . . Bud Hamilton resigned as salesman for Film Classics to join the sales staff at Republic. He succeeds Floyd Henninger, who resigned to enter business. . . . Seattle exhibitors formed Greater Seattle Theatres to promote the national "Movies Are Better Than Ever" campaign. The campaign is headed by two committes: an executive committee, with Pete Higgins, chairman, and an advertising and publicity committee headed by Vic Gaunt-lett of Evergreen Theatres. . . . Russell Brown was appointed manager of the Paramount theatre in Portland, succeeding Frank Pratt, who was transferred to Bellingham to take the place of Bob Monaghan there.

TORONTO

Holdovers continued quite numerous at Toronto first-run theatres in spite of hot weather, daylight saving and gardening. "Stage Fright" took a second week at the University and Nortown. "They Live by Night" did likewise at the Eglinton and Victoria, and "The Reformer and the Redhead" repeated at Loew's theatre. "A Ticket to Tomahawk" had a substantial opening at the Imperial, while "The Big Lift" proved quite popular at Shea's theatre. . . . Jack Carson of Hollywood, whose home is in Carman, in flood-ravaged Manitoba, was impressive as the master of ceremonies for the Flood Relief Rally in Toronto's Maple Leaf Gardens, where proceeds exceeded \$25,000. . Plans are afoot for a general meeting of the National Committee, Motion Picture Exhibitor Associations of Canada, at Banff, Alberta, in August. . . . Miss Ray Lewis, rated the "Mather of the Canadian film industry," was elected president of the Canadian Picture Pioneers, which she helped to found in 1940. She is a Toronto distributor, exhibitor, publisher, and grandmother. . . . Famous Players Canadian Corp. has declared its regular 25 cent dividend for the second quarter of the year, payable June 24.

VANCOUVER

Daylight saving time has reduced grosses in this area, according to reports from theatres and exchanges. Top pictures are not even doing average business. Playing were: "The Big Hangover," Orpheum; "The Reformer and the Redhead," Capitol; "Outriders," Strand; "Nancy Goes to Rio," Cinema; "Cheaper by the Dozen," Dominion; "Woman of Distinction" at Plaza, Dunbar



and Fraser; "Tight Little Island," eighth week at Studio, and "No Sad Songs for Me" at Vogue. . . . Myron McCloud of Patricia theatre, Powell River, and Claude Smith of the Paramount, Chilliwack, were in town to attend the Canadian Moving Picture Pioneers meeting. Three new members were admitted: Al Jenkins, manager of the Odeon-Plaza; Harry Page of Monogram Pictures, and Tommy Winchester of the Dominion theatre. CMPP now have 78 members in the Vancouver branch. . . . The Grove theatre at Aldergrove, a 350-seater in the Fraser Valley and the town's first theatre, opened this week. Policy will be two changes weekly. . . . Dave Gilfillan, manager of the Rank 16 mm exchange, has switched over to MGM, where he will be in charge of narrow gauge for MGM.

WASHINGTON

A group of 28 cerebral palsied children from Pittsburgh, who visited Washington over the weekend, were entertained at Loew's Capitol theatre on the 28th, after which they visited the Bariety Club rooms for ice cream and cookies. . . . The Motion Picture Association had a screening Friday night, May 26, in their Academia theatre, of "Father of the Bride." Guests were information officials of our embassies and ministries abroad, now on duty in this country. . . . Harold Marshall is the new publicist

MOVIE TAX PAYS FOR FREE ENTERTAINMENT

Free movie shows and other recreational facilities are publicized in full page ads in the local papers of Anniston, Ala. A tear-sheet sent the Herald by R. B. Wilby, president of the Wilby-Kincey Service Corporation in Atlanta, describes Anniston in glowing terms and praises city-maintained tennis courts, pools, a golf course, etc. An accompanying article boasts that "last summer there were as many as 5,000 persons in Zinn Park to see the free movies, which are educational, recreational and travelogues - with a 'funny' one always on the program." Mr. Wilby cites bitterly the fact that it is all paid for by a 10 per cent tax on admissions at the regularly operated theatres of Anniston.

with Paramount Pictures here. . . . New openings included "Buccaneer's Girl" at RKO Keith's; "Colt .45" at the Warner; "Kill the Umpire" and "Mark of the Gorilla" at the Metropolitan; "Big Hangover" at the Palace; "Ma and Pa Kettle" at the Capitol, and the western, "Kid from Texas," at the Columbia.

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Aid Canada Flood Relief

A group of U. S. and Canadian films, stage and radio entertainers last Friday evening appeared at the Toronto Maple Leaf Stadium to participate in a benefit show for the victims of the Winnipeg, Man., flood. Heading the list of U. S. entertainers was Jack Carson, who was master of ceremonies. He was born in Carmen, Man. Others who participated were the Fred Waring Orchestra, and George Formby, who flew in from Britain for the occasion. The show was sponsored by the Toronto Telegram and the Canadian radio industry.

The Canadian film industry at large, meanwhile, this week moved speedily toward implementing plans to help the victims in Winnipeg, and the Quebec cities of Rimouski and Cabano, the greater part of which have been razed by fire. Spearheading the various local drives is the all-industry Motion Picture Industry Council of Canada, which has sent a number of directives to exhibitors and distributors on how to get the best re-

sponse.

The disaster campaign has become the biggest project which the film industry has conducted in Canada in recent years.

Giveaway Nights Resumed By 15 Chicago Theatres

Fifteen houses in the Chicago area have resumed "dish night" and other giveaway ideas in an effort to stimulate midweek business. The theatres are: the Loomis, Queen, Marshall, Square, Douglas, Elmo, Oakley, Palace (Cicero), Gold, New Strand, Metropole, Holly, Armitage, Acadia and Gaelic. The Essaness circuit, in another promotion project, is conducting a "search for young movie stars" contest in six of its outlying house: the Julian, Embassy, Davis, Irving, Byrd and Michigan. Contestants range from seven to 14 years old, and finalists will receive a role in a 20-minute short to be produced by Telemovie Productions.

Indianapolis Dinner to Honor Rembusch, Wolf

A dinner sponsored jointly by the Indianapolis Variety Club and the Associated Theatre Owners of Indiana will honor Marc J. Wolf, recently elected Variety Club international chief barker, and Trueman Rembusch, new head of Allied States Association. The dinner will be held June 6 at the Indianapolis Athletic Club and it is expected that many leading industry executives will attend.

MOTION PICTURE HERALD, JUNE 3, 1950

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The Hollywood Scene

Keep Eye on Junior's Likes, Bacon Advises

by WILLIAM R. WEAVER Hollywood Editor

If the adults who write, produce and direct the pictures on which the art-industry subsists will pay attention constantly to the likes and dislikes, the fads and fancies, the group impulses of the junior generation, the product will never veer very far off the target of mass satisfaction. This is the seasoned opinion of Lloyd Bacon, who's been pursuing that policy for about 35 successful years and whose pictures over that distance have ranged, always in step with the indicated interests of the very young, from the deepest drama to sheerest slapstick.

He says the ancient belief that the oldsters influence the youngsters, although it may be correct as regards morality, education and other major matters, doesn't hold true in the instance of entertainment, where the reverse is more accurately the case.

Cites Slapstick Content Of His Last Film

Mr. Bacon's latest picture, "The Good Humor Man," affords interested showmen a particularly graphic demonstration of the Bacon policy. It is, by box-car odds, the most complete assemblage of slapstick routines offered the public in the last quartercentury, containing everything Mack Sennett and his emulators ever did in the past and much that they hadn't thought up yet when they went into retirement. An exhibitor

looking at it cold in an exchange projection room could reasonably wonder whether today's audiences will react to it as their forebears did, but its director has no doubts about it, and his confidence was confirmed at its public preview in a Hollywood theatre last week. How he came to make it is a small story with a big point.

A family man, Mr. Bacon had observed, with both parental and professional interest, the dynamic reaction of his young son and the boy's friends to the ancient slapstick comedies now coming up on television. He had tested this interest for duration by taking home some of the old Sennett and Chaplin comedies, which the kids screened again and again in obvious delight, and had established to his own satisfaction that this is what young America wants at this time. So he cooked up a heaping dish of it in "Good Humor Man," never doubting for a moment that as the child goes so goes the nation.

Mr. Bacon says the picture public is in a mood for the lighter type of amusement in general. He says it's been overfed on psychological dramas, problem pictures and especially on "think films." He says the kids, who today, by reason of radio and other informational resources not available to most of today's oldsters in their formative years, are more quickly and vocally responsive to a surfeit than their elders, and that the thing they weary of this week is the thing the public at large will turn away from next week or next month.

Mr. Bacon's next picture, now in preparation, is "Call Me Mister," a Betty Grable musical set in Japan and having to do with the American troops' means and methods of producing their own theatrical entertainment. He believes this latter element is directly in line with the interests of today's young, and of course there's no question about Miss Grable being an item of appeal to all ages.

Seven Pictures Are Sent **Before the Cameras**

Seven pictures were started during the

Nat Holt started "The Great Missouri Raid" for Paramount, with Gordon Douglas directing Wendell Corey, Macdonald Carey, Ellen Drew, and others.

Universal-International launched "Tomahawk," with Van Heflin, Yvonne De Carlo and Preston Foster. Leonard Goldstein is producer; George Sherman director.

The Protestant Film Commission rolled Again Pioneers," produced by Paul F. Heard and directed by William Beaudine, with Colleen Townsend, Regis Toomey and Russell Hicks.

Jack M. Warner started "The Gun," directed by Felix Feist, with Lee Cobb, John Dall and Jane Wyatt.

Jack Leewood and Murray Lerner went to work on "Holiday Rhythm" for Lippert Productions, with Jack Scholl directing Mary Beth Hughes, Wally Vernon and Donald McBride.

Republic began shooting "Frisco Tornado," an Allan Rocky Lane Western, produced by Gordon Ray and directed by R. G.

Monogram turned cameras on "Mexican Silver," a Whip Wilson number, directed by Wallace Fox.

THIS WEEK IN PRODUCTION:

STARTED

INDEPENDENT

Again Pioneers (Protestant Film Comm.)

LIPPERT Holiday Rhythm

MONOGRAM Mexican Silver PARAMOUNT

The Great Missouri

REPUBLIC Frisco Tornado

UNIVERSAL-Tomahawk

COMPLETED

COLUMBIA

The Brave Bulls Harriet Craig Lightning Guns Chain Gang

MONOGRAM

Badmen of Arizona

PARAMOUNT

Beyond the Sunset

REPUBLIC

North of the Great Divide

RKO RADIO

His Kind of Woman

UNITED ARTISTS

New Mexico

UNIVERSAL-INTERNATIONAL

Frenchie

SHOOTING

COLUMBIA Lorna Doone

INDEPENDENT

The First Legion

The Return of Jesse James

MGM

To Please a Lady It's a Big Country Watch the Birdie Grounds for Marriage

MONOGRAM

Bomba and the Hidden City

PARAMOUNT

A Relative Stranger Mr. and Miss Anonymous

REPUBLIC

Hit Parade of 1951

RKO RADIO

Rio Grande Patrol

20TH CENTURY-FOX

I'll Get By Two Flags West (formerly "Trumpet to the Morn") All About Eve

UNITED ARTISTS

The Sound of Fury

UNIVERSAL-INTERNATIONAL

The Milkman Harvey Abbott & Costello in the Foreign Legion

Wyoming Mail Under the Gun Woman on the Run Kansas Raiders

WARNER BROS.

Dallas

MOTION PICTURE HERALD, JUNE 3, 1950

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated berewith by film buyers of U.S. independent circuits.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Adam's Rib (MGM)	-	-	4	5	-
All the King's Men (Col.)	4	-	7	7	6
Ambush (MGM)	-	_	7	-	-
Baron of Arizona (Lippert)	-	5	-	-	_
Barricade (W.B.)	-	-	7	-	-
Battleground (MGM)	11	9	-	- 1	-
Big Lift, The (20th-Fox)	_	_	6	7	1
Big Wheel, The (U.A.)	-	- 1	-	4	_
Black Hand (MGM)	-	-	-	2	5
Buccaneer's Girl (U.I.)	_	-	1	4	5
Captain Carey, U.S.A. (Para.)	-	-	18	5	- 1
Captain China (Para.)	-	-	-	8	-
Chain Lightning (W.B.)	-	2	3	1	2
Cheaper by the Dozen (20th-Fox)	52	20	-	-	-
Cinderella (RKO Radio)	5	13	3	~	-
Commanche Territory (U.I.)	-	1	9	3	_
Dakota Lil (20th-Fox)		-	2	2	1
Damned Don't Cry, The (W.B.)	1	1	1	4	1
Daughter of Rosie O'Grady (W.B.)	-	2	22	4	-
Dear Wife (Para.)	-	-	12	6	-
Eagle and the Hawk (Para.)	today.	2	5	10	-
East Side, West Side (MGM)	-	-	_	4	7
Everybody Does It (20th-Fox)	_	-	-	-	5
Father Is a Bachelor (Col.)	-	2	-	6	1
Francis (U.I.)	-	32	3	-	_
Golden Gloves Story (Eagle Lion)	_	-	_	t	5
Hasty Heart, The (W.B.)	3	-	-	3	-

	EX	AA	ΑV	BA	PR
Jolson Sings Again (Col.)	-	-	6	-	12
Key to the City (MGM)		1	3	14	-
Kid from Texas (U.I.)	-	3	-	4	-
Ma and Pa Kettle Go to Town (U.I.)	-	7	2	1	1
Malaya (MGM)	-	-	1	6	4
Mark of the Gorilla (Col.)	-	6	_	-	-
Mrs. Mike (U.A.)	-	1	7	6	-
Montana (W.B.)	1	1	10	- 1	-
Mother Didn't Tell.Me (20th-Fox)	-	1	11	2	_
My Foolish Heart (RKO Radio)	-	6	8	_	1
Nancy Goes to Rio (MGM)	-	1	18	8	2
On the Town (MGM)	-	2	9	_	2
Outlaw, The (RKO Radio)	3	1	1	4	1
Outriders, The (MGM)	_	1	12	3	6
Paid in Full (Para.)	_	1	3	3	2
Perfect Strangers (W.B.)	-	-	-	2	9
Please Believe Me (MGM)	_	_	1	3	1
Prince of Peace (Hallmark)	7	_	_	_	_
Red Shoes, The (Eagle Lion)	_	3	_	2	-
Reformer and the Redhead, The (MGM)	_	1	23	5	-
Riding High (Para.)	1	14	33	5	4
Samson and Delilah (Para.)	5	7	_	_	1
Sands of Iwo Jima (Rep.)	11	10	_	_	-
Stage Fright (W.B.)	_	_	_	1	10
Sundowners, The (Eagle Lion)	_	5	5	-	_
Thelma Jordan, File on (Para.)	_	-	3	2	8
Third Man, The (S.R.O.)	5	10	11	_	-
Three Came Home (20th-Fox)	-	1	6	1	1
Ticket to Tomahawk, A (20th-Fox)	-	_	12	5	-
Twelve O'Clock High (20th-Fox)	1	12	7	_	1
Wabash Avenue (20th-Fox)	-	11	19	6	5
When Willie Comes Marching Home (20th-Fox)	-	1	_	4	
Woman of Distinction (Col.)	_	1	1	6	1
Yellow Cab Man, The (MGM)	-	4	7	32	
Young Man with a Horn (W.B.)	1	-	9	5	9

John A. Milwain, Kentucky Theatre Owner, Dies

John A. Milwain, 69, owner of the Milwain theatre at Bardwell, Ky., and a pioneer exhibitor, who established his first motion picture theatre in 1909, died May 24 of a heart ailment. His first theatre was on the same site now occupied by the Bardwell. The house was remodelled in 1929 for sound

Two Warner Men Appointed To New Production Post

Rudi Feher and David Weisbart this week were appointed assistants to William Jacobs and Henry Blanke, producers, respectively. In announcing the creation of the new posts, Jack L. Warner, vice-president in charge of

production, said the purpose was to "facilitate the heavy schedules given Mr. Blanke and Mr. Jacobs by providing them with assistants of experience and ability." Both producers have a total of 17 films assigned to them. The promotions, he added, were also a reward "to these two competent young men," who started in much lower position in the organization. Consideration is now being given to other similar appointments in the studio.

Arias Preparing Chinese Film Henry R. Arias, vice-president of Peak Film & Trading Co., Inc., announces the opening of the Chinese picture "Tears of Yangtse" in the Cine Aquila de Oro in Havana. Editing and English titles of the U. S. version are being completed for June

Los Angeles' Mayor Bowron Proposes Admission Levy

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The imposition of an admission tax equivalent to the amount relinquished by the Federal Government if and when the Federal revenue measure is amended by Congress, was proposed this week by Mayor Fletcher Bowron of Los Angeles. recommendations were incorporated in budget proposals for fiscal year 1950-51 and presented to the City Council. The measure is suggested as a second choice to a local cigarette tax. The cigarette tax, however, is regarded as unlikely to be attempted since the failure to pass a state tax on cigarettes. Mayor Bowron estimated that a 10 per cent admission tax would yield \$3,987,000 annually, which would be used to support libraries. recreation centers and parks.

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Ruling Goes To Selznick

The lengthy legal wrangle between David O. Sleznick and Sir Alexander Korda was climaxed in New York last week by a special master's ruling in favor of the Ameri-

can producer.

The arbitrator was Judge Robert P. Patterson, whose decision gave Mr. Selznick full releasing rights in the Western Hemisphere to "The Third Man" and the Technicolor film, "Gone to Earth," starring Jennifer Jones. It was also ruled that "Gone to Earth" would become Mr. Selznick's outright property for the entire world 10 years after its initial date of release.

Judge Patterson rejected Sir Alexander's claim for £250,000 upon delivery of "Gone to Earth" and added that Mr. Selznick was now entitled to receive the film upon completion without further payment of any kind. As far as the added scenes for the film were concerned, Judge Patterson said that Sir Alexander must pay half of the cost

for this work.

In Paris, Mr. Selznick said that work would proceed in the near future on completion of the film, which is the first Michael Powell-Emeric Pressburger production since "The Red Shoes." "All that are needed are 10 days to two weeks of retakes and additional scenes," he said adding that the end of litigation would also permit him to work on new films which have been held up pending a decision in his dispute with Sir Alexander. Mr. Selznick said he had several pictures lined up for production on the Continent.

Seek State Increase For Film Employees

A proposal to raise New York State's minimum wage from 40 cents to \$1 an hour will be presented by representatives of organized film industry labor at a hearing of the New York State Minimum Wage Board June 7, it is learned.

The board, appointed recently by State Industrial Commissioner Edward Corsi to consider a minimum wage for the amusement industry, has scheduled the hearing as a full-dress inquiry into wage scales paid in distribution, production and exhibition in the state.

Ushers, ticket-takers, cashiers, porters and other workers employed by theatres would be affected principally by any change in the state's minimum wage law, it was indicated. There are more than 21,000 such workers in the state.

Republic Home Offices Move to New Quarters

The home office of Republic has moved to the new Mutual Life Insurance Building at 1740 Broadway in New York. The company is now occupying the 18th and 19th floors. Republic is celebrating its 15th anniversary this year and for the past nine years has been located at 1790 Broadway.

MYERS REPORTS 482 HOUSES SHUT DOWN IN SIX MONTHS

Washington Bureau

More than 482 theatres in the United States have permanently closed their doors during the past six months, the taxation and legislation committee of the Council of Motion Picture Organizations reported this week. The anouncement of the closings was the result of a national telegraph survey by the tax committee asking for reports on theatre business conditions as material in the industry's fight against the Federal admission tax spearheaded by COMPO.

In the release Abram F. Myers, chairman of the tax commitee, said that 25 of the nation's 32 film delivery territories had reported the closing of 482 theatres during the six month period. When reports are in from the other seven areas, he expects the total to be over 500. He said the tax group hopes that industry members would use these figures in contacting their Congressmen and Senators on the need for repeal

rather than reduction.

In making the figures public, Mr. Myers said that while they were not yet complete, the interest in the survey was so great and the figures might have so important a bearing on the tax fight that the committee was making public what it had. Later it will make available the figures from other areas and any other information that might come in

The closings reported by delivery areas are: Albany, 10; Atlanta, 48, Boston, 27; Buffalo, 7; Charlotte, 5; Chicago, 21; Cincinnati, 38; Cleveland, 9; Dallas, 63; Denver, none; Des Moines, 5; Detroit, 37; Indianapolis, 3; Jacksonville-Tampa, 14; Los Angeles, 28; Milwaukee, 8; Minneapolis, 22; New Haven, 1; New Orleans, 18; New York, 5; Omaha, 8; Philadelphia, 71; Pittsburgh, 13; San Francisco, 14; and Seattle, 7.

Still to report are Memphis, Portland, St. Louis, Kansas City, Oklahoma City, Salt Lake City and Washington.

Levy at Exhibitor Meeting Hits Competitive Bidding

Herman Levy, general counsel for Theatre Owners of America, last week told a Tennessee Theatre Owners Association meeting in Chattanooga, Tenn., "it is unfortunate that at this late date the charge can be justifiably made that in many instances competitive bidding is still being employed by distributors to collect increased rentals." Mr. Levy also called for an arbitration system that would satisfy theatre owners. The following were elected to the executive posts: J. Solomon, Chattanooga, president; William Ruffin, Jr., vice-president, and Emil Bernstecher, Atlanta, secretary-treasurer. Kermit Stengel, R. B. Wilby, Mose Lebovitz and Walter, immediate past president, were named directors of the state association.

French Urge Product Change for U. S. Market

Considering the present state of the American market, only films of exceptional merit and special interest are suitable for showing in the U. S., three French industry representatives concluded last week, following a four-week survey.

Returning to New York prior to their departure for home, the French delegates also said that with few exceptions "most French pictures do not have the general appeal necessary for mass audiences in the United States." To widen the scope of French films and increase bookings, they suggested French pictures may pay closer heed to the requirements of the Production Code and go in for a wider variety of topics. It was also suggested dubbing of pictures may be a solution.

The French delegates were here at the

invitation of the MPAA's Advisory Unit for Foreign Films. Representing Unifrance-Film, the combination of French producers active in the foreign market, they are Georges Lourau, executive director of Unifrance; J. P. Frogerais and Robert Cravenne.

Drive-in Operations Split By Fabian-Hellman Circuit

Neil Hellman, general-manager of the Fabian-Hellman Drive-In Theatres, and S. H. Fabian of Fabian Theatres, have announced a division in the operation of their outdoor theatres. The Mohawk and Saratoga driveins, located in the Albany area, will be operated by Fabian; the Lincoln drive-in at Philadelphia, will be operated by Hellman. Several executive shifts have also resulted from the division. Al Lidman, Mohawk manager, will return as booker for Hellman Theatres and manager of the Hellman Royal theatre in Albany. Sol Ullman, Fabian's upstate zone manager, will assume supervision of the Mohawk and Saratoga. Mr. Hellman will continue to operate the Paramount and Royal theatres in Albany, and the Palace in Troy.

Drive-in Seeks Damages In Anti-trust Action

The Starlite Drive-in of Gloucester, N. J., has filed an anti-trust suit in the Philadelphia District Court seeking \$270,000 in trebled damages from six distributors and three theatre companies. The Starlite, operated by W. W. Smith and V. C. Smith, contends that it colud not obtain feature films until they were six months old. The distributors cited in the complaint were Paramount, Warner Bros., Columbia, Universal, United Artists and Monogram.

PCCITO to Test Plan of Arbitration

The arbitration spotlight last week shifted from the east to west coast when the Pacific Coast Conference of Independent Owners reached agreement for testing a plan in the San Francisco exchange area. The plan, which called for a conciliation board of five exhibitors and a three-man arbitration panel, was evolved after conferences between H. V. (Rotus) Harvey, PCCITO president, and A. W. Smith, Jr., Twentieth Century-Fox distribution vice-president.

The conciliation board would serve the purpose of considering complaints. If it was felt that this group could not bring an amicable agreement between the two factions, the case then would go to the arbitration panel, composed of one exhibition representative, one distribution representative and a third man picked by the two arbitrators already chosen.

One-feature of the plan is that it specifically rules against appeals. Since it was stated that this arbitration plan should be considered in the nature of a test by both the PCCITO and 20th-Fox, it becomes obvious that its success will depend largely on how satisfied the complainants will be with the rulings of the arbitrators.

It was also reported this week that Allied States Association had informally agreed to go along with a plan for calling an all-industry arbitration meeting along the lines proposed by TOA. Whether it will be exhibition or distribution that will send out the call is a matter now being discussed, though TOA has suggested that the distributors organize the discussion. The Allied decision to participate was understood to have been reached in Memphis last week.

BBC to Build "Radio City" At Shepherd's Bush

London Bureau

The British Broadcasting Corporation shortly will begin building Britain's "Radio City" on a 13-acre exhibition site which it lately acquired at Shepherd's Bush in the west of London. Cost of the buildings, the first instalment of which will be ready by 1952, will be between £4,000,000 and £5,000,000. The BBC's television headquarters will be concentrated there in what is claimed will be the world's biggest and most up-to-date television center.

Republic Dividend 50 Cents

A dividend of 50 cents per share on preferred stock payable July 1, 1950 to stockholders of record June 12, was declared Monday by the board of Directors of Republic Picture Corporation at the first meeting held at the company's new offices at 1740 Broadway, New York.

If you keep the public interest alive in the Federal admission tax fight they will demand full repeal by Congress. Use all available campaign aids. Devise some of your own to enlist further public support.

Sports on British TV

London Bureau

Arrangements to have 100 sporting events a year telecast over the British Broadcasting Corporation have disturbed the trade.

Announcement of the planned transmissions came from Ness Edwards, Postmaster-General, whose department is ultimately responsible for all broadcasts.

By common consent, national sporting occasions are the mainstay of television programs. Representatives of the film trade have had tentative talks with the organization representing the sports promoters. They urged that indiscriminate televising of bigger events would inevitably decrease attendance at the events themselves; that the BBC would never be able to pay a suitable television royalty, and that the sports people should make an alliance with the motion picture industry to persuade the Government to allot a special wave-length to film men on which transmissions could be made to paying audiences in the cinemas.

With those talks flagging, the Postmaster-General whipped in with the announcement of the quick agreement he has made with the sports promoters. Mr. Edwards is setting up a special committee to be known as the Sport Television Advisory Committee, consisting of representatives of sporting associations, interested parties, and the viewing public.

Film Personalities Aid Cerebral Palsy Campaign

A number of prominent personalities, headed by Bob Hope and Kate Smith, co-chairmen of the \$5,000,000 United Cerebral Palsy Drive, will participate in the Los Angeles County section of the campaign, which seeks to raise \$160,750. Circuit and independent theatres are running trailers and have placed coin boxes in their lobbies. Among the film players spurring the drive are Gene Tierney, William Holden, Ruth Roman, Ricardo Montalban, Marta Toren, Lyle Bettger, Wendell Corey, Diana Lynn and Cary Grant.

UN Short at Roxy

The second film in the series "This Is the United Nations" opened last week at the Roxy theatre in New York. Called "Screen Magazine No. 2," the film deals with atomic energy control, the UN system of simultaneous interpretation, and the UN's program of feeding needy children.

British Tax Too Heavy, Council Says

London Bureau

The annual report of the Cinematograph Films Council—the statutory body appointed to advise the British Board of Trade on quota matters—is the latest document launching a heavy attack on the high incidence of the entertainment tax.

The report records that at a special meeting of the Council called to consider the uncertain prospects for British production following the publication of the Rank Organization's financial statement, the trade members laid particular emphasis on the burden of the tax. The Films Council notes that the Plant Report also condemned the present rate of tax as too heavy a burden for the industry in its present state.

The Council has now formally advised the Board of Trade that "the share of the total proceeds of the industry taken by the Exchequer is so high as to constitute a serious handicap to the British film indus-

Putting forward an excessively bleak picture, the Council's report says "during the year the difficulties of the British film industry have continued and its fundamental economic problems seem unfortunately to be no nearer to a solution. Citing figures to document the decline in British production, the Council said in 1948 the average number of first feature films in production in the first week of each month was 19. In 1949 that figure dropped to 15, and for the first quarter of 1950 it was only 10. Employment in the main studios has also dropped.

Summing up, the document states: "It is obvious that this state of affairs cannot continue indefinitely and if British production is to survive on the scale which we believe to be desirable, energetic measures must be taken . . . to put the industry on a sounder economic basis."

U. S. in Film Festival In France June 28

A film festival has been scheduled for Vichy, France, June 28 to July 8, it has been announced. Three countries—France, the U. S. and Italy—will participate. Six French pictures and two Hollywood productions and two Italian films have been scheduled for the festival. An entire day, including two matinees and an evening showing, will be devoted to each film and prizes will be awarded to the best actor, best actress and best producer. Awards will be made at the Grand Casino July 8.

Club Tourney June 26

The annual golf tournament of the Albany Variety Club will be held at the Shaker Ridge Club, N. Y., June 26, it is announced. Some 150 members are expected to participate and to attend the dinner.

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2 Billions Amusement 1948 Gross

Washington Bureau

Amusements of all kinds, including motion pictures, took in \$2,208,147,000 in 1948, against \$998,079,000 in 1939, the U. S. Census Bureau reported last week.

These figures were gathered in the first post-war, nationwide census of business, taken last year but based on 1948 business. The totals exclude Federal and state excise taxes.

The Census Bureau said there were 49,607 establishments in the amusement field at the consumer level in 1948, against 44,917 in 1939. They employed 331,625 workers in 1948, compared with 223,687 in 1939.

Officials said that while the totals included ball parks, legitimate theatres, bowling alleys, skating rinks and a score of other amusements, by far the largest single category was motion pictures theatres. A separate breakdown on nationwide figures for motion picture theatres will be ready in the autumn, although the Bureau hopes to start early in July making public separate totals by states.

U. S. Moves on Sentences Of Lawson, Trumbo

Washington Bureau

The Government plans to move speedily to get John Howard Lawson and Dalton Trumbo started on serving their one-year jail sentences, according to the U.S. Attorney's office here. Further delays are possible, however. This week, by a vote of six to two, the Supreme Court refused to reconsider its earlier decision not to review a Court of Appeals order upholding the contempt of Congress conviction of the two former screen writers. Mr. Lawson and Mr. Trumbo were cited for contempt of the House Un-American Activities Committee in connection with its hearings on alleged Communism in Hollywood in 1948. The high court's action denotes bad news for eight other former Hollywood workers who were also cited for contempt. They agreed to let their cases ride on the outcome of the Lawson-Trumbo appeals.

Eight Pre-Release Dates Set for "The Lawless"

Paramount this week announced that the William Pine-William Thomas production, "The Lawless," would play eight pre-release engagements early in June prior to its general release in July. The film will have its world premiere June 8 at the Aztec theatre in San Antonio, Texas, and will be followed by runs at the Center in Buffalo, St. Francis in San Francisco, Madison in Detroit, Paramount and Fenway in Boston, Stillman in Cleveland, Center in Fall River and the Olympic in New Bedford.

MOVIES NOT DOOMED, EDITORIAL SAYS

Moving picture people are all weeping but they are not meeting the television competition as they should, an editorial in the Brooklyn Record said last week. The editorial compared the film men's attitude to that of the family in the Aesop fable which found a knife hanging from the ceiling in the cellar and sat under it weeping until a neighbor came along and took it down. "We do not believe the movies are doomed," the editorial said. "There is a serenity in a moving picture house not to be found even in a home where people must remain mute and in comparative darkness while the TV is operating."

Chadwick Reports "Good Reaction" to Exhibitor Tour

Washington Bureau

I. A. Chadwick, president of the Independent Motion Picture Producers Association, now touring the country to urge exhibitors to increase bookings of independently-produced films, said in Washington this week that he has had "a splendid reception and reaction" so far.

Prior to his arrival in the capital, Mr. Chadwick had met with theatre owners in Los Angeles, St. Louis, Houston, Dallas, New Orleans, Memphis and Cincinnati. While in Washington, he also discussed the need for government loans to independent producers with top U.S. officials.

In his talks to exhibitors, Mr. Chadwick has stressed that, while it takes 6,000 bookings for a modest independent film to break even, most smaller-budget features made by his members are now getting just about 4,000 bookings, which means they aren't paying off. He has also urged exhibitors to hold reissues to "legitimate" re-releases. Mr. Chadwick will speak June 27 before exhibitors in Chicago at a luncheon to be sponsored jointly by Monogram and Lippert Productions.

Bond Drive Pressbook Issued to Theatres

The Treasury Department has issued a pressbook to theatres across the U.S. to help them in their participation in the Independence Bond Drive. Prepared by the motion picture industry for the campaign that closes July 4, the book is similar in format to the ordinary pressbook for films. Included are suggestions on promotion, poster displays, lobby banners, newspaper stories, etc. Also featured are the details of a campaign to pick the 100 "top showmen" in the U.S. The 100 exhibitors who will be judged to have done the best bond promotion job will receive special awards from the Treaesury Department. The book also contains messages from President Truman and John W. Snyder, Secretary of the Treasury.

Mohrstadt Elected By Mid-south

John Mohrstadt, independent operator of two theatres and a drive-in at Hayti, Mo., last week was elected president of the Allied Independent Theatre Owners of the Mid-South. Mr. Mohrstadt was elected on the last day of the organization's mid-summer convention in Memphis, Tenn. He succeeded Edward O. Cullibs, who has headed the organization since its founding two years

Mr. Mohrstadt will also serve as a member of the Allied States board of directors, to which post he was re-elected. Two top executives of the national body, Trueman T. Rembusch, president of Allied States, and Abram F. Myers, general counsel, also addressed the meeting. Both were in Memphis attending a board meeting earlier in the week.

Mr. Rembusch appealed to the exhibitors to continue the tax fight. "If you haven't done your part in the tax fight get busy and wire your Congressman right now. The motion picture industry is at the crossroads right now. Tell him to contact members of the Ways and Means Committee and urge repeal of the discriminatory tax," he said. Mr. Myers reviewed work done by the COMPO tax committee and called for a strong organization with all exhibitors working together for the common good.

Other officers elected were: Roy Cochran, Little Rock, vice-president from Arkansas; Mr. Dwight Blissard, Okolona, vice-president from Mississippi; Cullins, Memphis, vice-president from Tenessee; Lyle Richmond, Sr., Senath, vice-president from Missouri, and Whyte Bedford, Hamilton, vice-president from Alabama. Lyle Richmond, Jr., Senath, was elected secretary-treaesurer, and Arthur Rush, Houston, manager.

The Mid-South board of directors was re-elected as follows: L. A. Weaver, J. A. West, Sr., and Tom Ballas, all of Memphis; Lawrence Landers, Batesville; C. W. Tipton, Manila; Warren Moxley, Blytheville, and Grody Cook, Pontotoc.

New Method of Filming Video Is Developed

The American Broadcasting Company announced last week that it had completed "an entirely new and major development in the reproduction of television programs for syndication on 16mm film—a major improvement over the present system of video recordings." The new process is called "Vitapix." The technique was shown to the press in New York last week by Frank Marx, engineering vice-president, who said that Vitapix made instant editing possible and was "comparable in quality to present commercial film made with professional 16mm cameras." He also said that Vitapix is directly adaptable to present known methods of color television broadcasting.

Production In New York A Success

Laurel Films, formed expressly to produce features in New York City, and managed and staffed by New Yorkers, is a success, its founders claim. It has two pictures to its credit, a third in work and is receiving from city officials and from local banks, full and enthusiastic cooperation.

Laurel thus far has made "C-Man" and "Guilty Bystander," and is now working on "Mr. Universe." The first has had approximately 3,400 bookings, and will have about 3,000 more; the latter has played Washington, Philadelphia, Detroit and other cities and is expected to have 8,000 bookings. In the words of Joseph Lerner, executive vice-president, and Rex Carlton, president:

"We are a going concern. This is the city to make pictures in. Others have talked about and thought about it. We are doing

Adds Realism to Films

New York, the two men say, is the city where a film company with a desire to make pictures with an "authentic" ring, should op-

"We have what we think is the 'New York touch.' Our pictures are unglamorized, distinct from pictures with the glossy Hollywood touch. We are careful about lighting, and we do not produce 'Continental' pictures. But about 75 per cent of our films are made on location, and New York has enough good weather to justify this.

"Most importantly, pictures cost less here. "Others in New York found it expensive. That was because they had to assemble staffs. We have our staff. Everyone works. On shooting day, there is only a secretary in our office.

"'C-Man' cost only \$110,000 and 'Guilty Bystander' only \$440,000. The unions here lean over backwards to help us.

Mr. Lerner and Mr. Carlton decided several years ago on the venture. Mr. Lerner, while in the Army Signal Corps, in Astoria, Long Island, did "researching on Manhatand after service made several shorts there. He and Mr. Carlton decided the secret to filming in Manhattan was to have a permanent and cohesive staff such as exists on the Coast, but without the studio overhead, which, both maintained, in major studios amounts to 30 to 50 per cent. In the instance of Laurel, it is 17 per cent.

In Former Apartment

The staff, ensconced in a former apartment at 200 West 57th Street, in New York, comprises, in addition to the two principals, who go out with the crews at shooting time; Peter Mayer, formerly with Monogram, and son of Arthur Mayer, theatre owner, and who is an associate in production; Will Yolen, publicity chief, formerly of Warners; Bob Goodhue, handling television publicity; John Arent, controller, and formerly a

IN NEWSREELS Lippert Hits

MOVIETONE NEWS-Vol. 33, No. 43-U. S. ice-breaker visits Eskimos. FDR's grandson marries. Horace Heidt entertains Berlin airlift boys. Chimps in revenue at St. Louis zoo. Ice Capades 1950. Models learn art of judo. Highboard highjinks.

learn art of judo. Highboard highjinks.

MOVIETONE NEWS-Vol. 35, No. 44—Chicago trolley-gas truck collision. Manhattan-Brooklyn tunnel
opening. Russian fishing trawlers in English Channel. Italian festival. Holland's queen visits France.
California woman sets diving record. Japanese princess weds commoner. Snow plow clears Rocky
Mountain roads. Siamese boxing. Roller derby. Surf
riding in Australia.

riding in Australia.

NEWS OF THE DAY-Vol. 21, No. 277—Highlights of Canada's flood. Navy icebreaker at Eskimo village. Germany: Passion Play resumes. Honor Pakistan Minister Liaquat. People in the News: Duke and Duchess of Windsor; Elizabeth Taylor and bridegroom. Motor race. Rodeo. Hill climbing.

NEWS OF THE DAY-Vol. 21, No. 278—Chicago trolley-truck crash. Japanese princess weds commoner. Mysterious Soviet fleet in Britain. Egyptian mounties. France hails Juliana. Bing Crosby goes golfing. Boxing. Aerobat party.

Acrobat party.

Boxing. Acrobat party.

PARAMOUNT NEWS—No. 80—Rodeo time in Chile. Film industry honors Pakistan prime minister. Passion Play performed again in Germany. Famous couples in the News: FDR's grandson's marriage; Conrad Hilton, Jr. and bride, Elizabeth Taylor; Duke and Duchess of Windsor. Auto racing in Germany.

PARAMOUNT NEWS—No. 81—Siamese boxing. Juliana in Paris. Chicago streetcar accident. Hirohito's daughter weds. Italian festival. Soviet trawlers invade English Channel. Bing Crosby in golf.

TELENEWS DIGEST—Vol. 4. No. 21.B—South Am-

vade English Channel, Bing Crossy in goin.

FELENEWS DIGEST-Vol. 4, No. 21-B-South Amboy blast, Japanese princess weds commoner. FDR's grandson marries. Norwegian freighter on fire at sea. Japs denounce U. S. Red airmen desert. Naval icebreaker visits Eskimos. Middleweight title bout signing between Lamotta and Graziano.

signing between Lamotta and Graziano.

TELENEWS DIGEST—Vol. 4, No. 22-A—New York:
General Clay in speech. Trygwe Lie home for peace
mission. Costa Rican religious monument restored
minus jewels. Fashions make art news. U. S. liberators neglected in Czechoslovakia. U. S. flags reappear in Yugoslavia. Marines land in U. S. Manhattan-Brooklyn tunnel opening.

UNIVERSAL NEWS—Vol. 22, No. 355—Hollywood
welcomes premier of Pakistan. Birmingham air
carnival. Germany: Passion Play revived. St. Louis
Monkey business in the zoo. Chile rodeo. German
auto race crash with no serious mishaps. Motor
jockeys.

UNIVERSAL NEWS—Vol. 23, No. 356—Italy launches new bid for tourists. News in brief: Juliana visits Paris. Japanese princess weds. Camel corps in Egypt. Siamese boxing. Surf boarding in Hawaii. Roller

derby.

WARNER PATHE NEWS—Vol. 21, No. 82—Pakistan Premier Liaquat honored. Icebreaker visit Alaska. Papers of Thomas Jefferson compiled. St. Louis 200. Ride through Hell's Canyon, Idaho. German Passion Play. Motorcycling uphill.

WARNER PATHE NEWS—Vol. 21, No. 83—Queen Juliana. New B-36. Camel corps in Egypt. Fashions for summer. Golf. Boxing, Japanese princess weds. New Jersey; Acrobat luncheon. Churches of America: Mormon Temple in Hawaii.

Bank of Manhattan branch manager; Jack Aichele, unit manager, and James DiGangi, assistant director.

Additionally, and working per picture, are Frank Serjack, still photographer; Gerald Hershfeld, cameraman, and Leo Kerz, set designer.

The company, using as mentioned the streets and houses of New York for the bulk of their sets, also uses West Coast Studios, Reeves and Fox Movietone News.

In addition to the 57th Street office, where the personnel mentioned above work, Laurel also maintains a cutting room at 56th Street at Tenth Avenue, with Mrs. Geraldine Lerner in charge.

Preparation for pictures is held to a minimum, the budget system designed by Mr. Arent is always observed, a breakdown of everyday shooting also designed by him, is carefully watched, and stories are bought with an eye to production costs. Mostly, original stories are bought. After "Mr. Universe," the company will make "No Other Way," "Forward The Heart," "Fit to Print," "Blue City," and "The Criminals."

The Chemical Bank and Trust Company, New York, financed the first two films.

"B" Pictures By Majors

UM

A protest against the major film companies who were producing "expensive B's" thus "invading my field with the B's they are turning out" was voiced last week in New York by Robert L. Lippert, head of Lippert Productions. Mr. Lippert called it "criminal" the way these companies had increased the production of these pictures.

Mr. Lippert, at a trade press conference, named a number of major film companies by name but did not specify against whom in particular his charges were leveled. He said that because of the alleged increase in the number of this particular type of picture, he had been forced to reduce his production schedule for low-budget films by half-from 32 this year to 16 which he is planning next

Mr. Lippert also charged the distributors with practically "giving away" some of the additional pictures they are making, and added that "50 per cent of the pictures they are turning out are B's." The reason behind all this, he explained, was the distributors who were "hammering away" at the studios to turn out more features so that the sales department costs could be made to appear lower. Mr. Lippert, who operates a 64-theatre circuit on the coast, said that the "worst thing" Hollywood could do today was to turn out an increasing number of films without regard to quality.

During a recent nationwide tour, he said, he found business in the key cities off 35 per cent compared to 1948, while the "grind house" business was down about 25 per cent. Neighborhood business had decreased in about the same amount as the "grinds" but in the "controlled country towns," business had dropped only five per cent, he said.

Decency Legion Approves All of Seven Pictures

The National Legion of Decency this week reported that it had received seven new films, approving them all. Placed in Class A-1, morally unobjectionable for general patronage, were: "The Happy Years," "The Next Voice You Hear" and "The Savage Horde." In Class A-2, morally unobjectionable for adults, were: "The Avengers," "Father Makes Good," "State Penitentiary" and "This Side of the Law."

Hughes Signs Bischoff As RKO Producer

Howard Hughes announced Tuesday in Hollywood that Sam Bischoff had been signed by the RKO organization as a producer. He will be placed in a supervisory capacity over a certain portion of the RKO production program. It is understood that the entry of Mr. Bischoff into RKO will not in any way affect the independent status of Edmund Grainger or Howard Hawks.

What the teture did for me"

Columbia

BIG SOMBRERO: Gene Autry, Elena Verdugo— This is what they like, and show it by turning out. Played Friday, Saturday, May 12, 13.—Harland Ran-kin, Plaza Theatre, Tilbury, Ontario, Can.

CRIME DOCTOR'S GAMBLE: Warner Baxter—Can describe this only by saying it was a waste of film and anyone's time to sit through this junk. Pictures with foreign accent and background are poison. Used on my double bill with much regret. Played Friday, Saturday, April 14, 15.—James C. Balkcom, Gray Theatre, Gray, Ga.

DOOLINS OF OKLAHOMA, THE: Randolph Scott, George Macready—A rough and tough Western with Randolph Scott at his best. Played Sunday, April 9—James C. Balkcom, Gray Theatre, Gray, Ga.

Eagle Lion

SARABAND: Stewart Granger—This was another one we were glad to have gotten rid of in liquidating our contract. Played Wednesday, Thursday, May 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ontario,

Film Classics

FLYING SAUCERS, THE: Mikel Conrad, Pat Garrison-Very outstanding scenes. Picture had plen-ty of punch to keep the customers satisfied. Used on a double bill program. Played Friday, Saturday, May 5, 6.—James C. Balkcom, Gray Theatre, Gray,

NOT WANTED: Sally Forrest, Keefe Brasselle-ery good. Well produced by Ida Lupino. Played unday, April 2.—James C. Balkcom, Gray Theatre, ray, Ga.

Lippert

OUTLAW COUNTRY: Lash LaRue, Fuzzy St. John—This is probably the best Western of the Lash LaRue series. We had a good crowd despite the rainy weather. Played Friday, Saturday, May 12, 13.—Pat Fleming, Gail Theatre, Round Pond, Ark.

SON OF BILLY THE KID: Lash LaRue, Fuzzy St. John—Lash LaRue and Fuzzy always please my weekend patrons. Played Friday, Saturday, April 28, 29.—James C. Balkcom, Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

BATTLEGROUND: Van Johnson, George Murphy

A wonderful movie that went all out for realism.
Van Johnson had the greatest role of his career.
Played Wednesday, Thursday, April 26, 27.—James
C. Balkcom, Gray Theatre, Gray, Ga.

BIG CITY: George Murphy, Margaret O'Brien— Here is a swell show for small situations. Every member of the family enjoyed this one. There is plenty of music in it, but it wasn't a musical. I would recommend very highly for small situations. Played Friday, Saturday, May 5, 6.—H. A. Corr, Com-munity Theatre, Marwayne, Alberta, Can.

KEY TO THE CITY: Clark Gable, Loretta Young—A very fine show that should do a lot to put Gable back in the drawing-power bracket. Sometimes the comedy is a little strained and obvious, but Loretta Young is probably one of the most able comediennes in the business and an excellent partner for Gable, and both manage to make the "corn" seem like fresh material. Played Sunday, Monday, May 7, &—William Hayden, Vacaville Theatre, Vacaville, Calif.

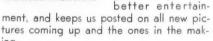
. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

SMILE AND HERALD SUCCESS FACTORS

Mrs. Denzil Hilderbrand, manager of the Algerian theatre at Risco, Mo., attributes her success in the exhibition field to "a

smile, a friendly hello and Motion Picture Herald." The mother of two children, Mrs. Hilderbrand has been in the exhibition business for 10 vears.

Speaking of the Herald, she says: 'It helps me to choose our pictures so that we can give our patrons



Mrs. Denzil Hilderbrand

ing.
"When I write on 'What the Picture
Did for Me' I always try to be fair and give the information on the features as I see it," she concludes.

NOTHING BUT TROUBLE: Laurel & Hardy—Program picture doubled with Western that was O.K. for a reissue. Played Friday, Saturday, May 5, 6.—Harland Rankin, Rankin Enterprises, Tilbury, Ontario, Can.

THAT MIDNIGHT KISS: Kathryn Grayson, Mario Lanza—This was a little highbrow. We had a ticup with the Rotary Club so didn't have to worrty. Yot worthy of top allocation. Played Monday, Tuesday, May 8, 9.—Harland Rankin, Rankin Enterprises, Tilbury, Ontario, Can.

YELLOW CAB MAN, THE: Red Skelton, Gloria DeHaven—This may be a funny show, but then everyone in this town has lost his sense of humor. Undubtedly, one of the most dreary features to hit our screen in many a day. Metro, with all its millions, tried to duplicate the climax of "Fuller Brush Man" and failed miserably. It opened to low grosses and ended up in sorry shape—100 per cent below normal. Played Tuesday, Wednesday, Thursday, May 9-11.—William Hayden, Vacaville Theatre, Vacaville, Calif.

Monogram

BLUE GRASS OF KENTUCKY: Bill Williams, ane Nigh-Monogram did a nice job on this one.

Should please all situations. Played Monday, Tuesday, May 1, 2-James C. Balkcom, Gray Theatre, Gray, Ga.

DILLINGER: Lawrence Tierney, Anne Jeffreys—Expected big things from this but didn't even draw an average crowd. It is a good double bill film but nothing more. Those that came seemed pleased, especially those who remembered who Dillinger was it meant nothing to the younger fry. Little high-priced as well. Played Saturday, May 6.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

Paramount

BRIDE OF VENGEANCE: Paulette Goddard, John Lund—What is Paramount trying to do with history? They had a good idea here but it went all to pieces. This is a pretty poor attempt at film making. No wonder it has been classed as one of the ten worst of the year. Miss Goddard was out of her element in this and some of the others weren't much better. Paramount should be ashamed. Played Wednesday, May 10.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

EL PASO: John Payne, Gail Russell—Good Western in color. We played it a little late, but it paid off just the same. Weather conditions have made times a little hard here. No one has been able to work their cotton crops which, of course, has prevented money from circulating. Played Sunday, May 14.—Pat Fleming, Gail Theatre, Round Table, Ark.

Republic

LAW OF THE GOLDEN WEST: Monte Hale—Good old Westerns. We love them at the box office. Same as a circus—always seem to take. Played Friday, Saturday, May 5, 6—Harland Rankin, Rankin Enterprises, Tilbury, Ontario, Can.

SANDS OF IWO JIMA: John Wayne, Adele Mara —One of the year's best war pictures. Outstanding performance by John Wayne. Played Monday, Tues-day, April 10, 11.—James C. Balkcom, Gray Theatre, Gray, Ga.

SHERIFF OF WICHITA: Allan Lane, Lyn Wilde—Allan Lane Westerns always please our weekend patrons. Played Friday, Saturday, May 5, 6.—James C. Balkcom, Gray Theatre, Gray, Ga.

RKO Radio

BEST YEARS OF OUR LIVES, THE: Myrna Loy, Dana Andrews—I played this one late, but I am proud to be able to play it. Even now this is still a wonderful picture, suitable for any situation. If the "Movies Are Better Than Ever," why does it take an old picture to bring the customers in like they used to come? This is a perfect example of icture-making and makes some of today's picture look pretty feeble in comparison. I'm proud I was able to pick up this one even if it was old. Played Tuesday, Wednesday, Thursday, April 18-20.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

FORT APACHE: John Wayne, Henry Fonda—I always thought that pictures with John Ford's name on them were good. After playing "3 Godfathers" and now this, brother, I'm going to be careful of the next John Ford picture. This was terrible, and the patrons said so in no uncertain terms. Played Friday, (Continued on following page)

MOTION PICTURE HERALD, JUNE 3, 1950

(Continued from preceding page)
Saturday, April 21, 22.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

SONG IS BORN, A: Danny Kaye, Virginia Mayo—This was better than expected, but it didn't draw a crowd for us. Didn't make film rental. Comedy tends to be overdone and not enough of the right kind of music for a small town. Business way off these days. Has to be something really good to draw them out. Played Monday, May 8—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

Twentieth Century-Fox

COME TO THE STABLE: Loretta Young, Celeste Holm—Yes, it was a good picture, but this Protestant community does not go for them. It does seem that Hollywood can't make a religious film unless it's about Catholics. Give the Protestants a break. Played Monday, April 30.—James C. Balkcom, Gray Theatre, Gray, Ga.

DOWN TO THE SEA IN SHIPS: Richard Widmark, Dean Stockwell—I think my patrons expected a gangster show so they stayed away. The appearance of a female in this and a bit of a love story might have helped. Business poor. Better leave it alone.—H. A. Corr, Community Theatre, Marwayne, Alberta, Can.

HOUSE OF STRANGERS: Edward G. Robinson, Susan Hayward—This is a good picture in all respects, but it didn't do anything for us. Just drew film rental and that is all. Performances good and there is a good story, but somehow our people didn't want to see it. However, I would advise anyone to see this as it is good. Played Friday, May 12.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

TICKET TO TOMAHAWK: Dan Dailey, Ann Baxter—A darn good Technicolor musical Western—with a story, yet! All the thrills of the chase. Lots of action and beautiful scenery. Did good business on this one the last two nights, fair the first night, although no standout nights. Played Tuesday, Wednesday, Thursday.—Brad Messer, Burley Theatre, Burley, Idaho.

WHIRLPOOL: Gene Tierney, Richard Conte—A good cast but my patrons failed to turn out to see it. Business far below average. No good for small towns. Played Wednesday, Thursday, April 10, 11.—O. Fomby, Paula Theatre, Homer, La.

United Artists

HOME OF THE BRAVE: Steve Brodie, Douglas

Short Product in First Run Houses

NEW YORK—Week of May 29

ASTOR: Candid Microphone, No. 5. . Columbia Feature: The Jackie Robinson Story.... Eagle Lion

CAPITOL: Roam	ing Thr	ough	Michigan	
(Fitzpatrick)				MGM
Did You Know?	(Pete	Smith	1	MGM
Give Us the Ear	rth			MGM
Feature: The Big	Hangov	ег		MGM

CRITERION: Sunshin	e U.	 RKO Radio
Scarlet Pumpernick	kel	 . Warner Bros.
Shoot the Basket		 .Warner Bros.
Feature: Rocketship X	M	 Lippert
GLOBE: Sporting W	orld.	 . Warner Bros.

Strife With Father	
Feature: City Lights	UA
MAYFAIR: Inky and the Clown Prince of Golf	
Feature: Johnny Holiday	

real are. Seminy Floriday
PARAMOUNT: Famous Cartoonists
(Screen Snapshots)Columbia
Jitterbug Jive (Popeye)Paramount
Sanan Antono Hadustey Shouth MGM

Feature: In A Lonely Place......Columbia

Screen Magazine No. 2.... United Nations
Feature: Love That Brute... 20th Century-Fox
STRAND: Pony Express Days... Warner Bros.
Riviera Days... Warner Bros.
His Better Half... Warner Bros.
Feature: Caged... Warner Bros.

CHICAGO—Week Ending May 29

muy 20
GRAND: Bashful RomeoRKO Radie Candid MicrophoneColumbia Feature: Cargo to CapetownColumbia
LOOP: New Zealand RainbowsRKO Radio Iron PoniesRKO Radio Feature: Champagne for CaesarUA
UNITED ARTISTS: Riviera Days. Warner Bros. Feature: The Reformer and the RedheadMGM
WOODS: History Brought to Life. Paramount Feature: The Big Lift20th Century-Fox

Dick—We did bigger business than anticipated. Played Monday, Tuesday, May 1, 2.—Harland Rankin, Rankin Enterprises, Tilbury, Ontario, Can.

Warner Bros.

CHAIN LIGHTNING: Humphrey Bogart, Eleanor Parker—A fine picture, good from beginning to end. Best Bogart picture in a long time. Good for all situations. Played Saturday, Sunday, Monday, May 13-15.—O. Fomby, Paula Theatre, Homer, La.

FIGHTER SQUADRON: Edmund O'Brien, Robert Stack—This laid an egg for us. Didn't even draw film rental. These American war films are dead ducks

around here. Too much American and not enough credit to other participants. Still have to see any Air Corps acting as the players were required to do in this feature. I would class this as poor. Played Monday, May 1.—Fred J. Hutchings, Community Theatre, Leader, Saskatchewan, Can.

HASTY HEART, THE: Richard Todd, Patricia Neal—A wonderful picture with the best acting I've seen in a long time by Richard Todd. Played Wednesday, Thursday, April 12, 13.—James C. Balkcom, Gray Theatre, Gray, Ga.

JOHN LOVES MARY: Ronald Reagan, Patricia Neal-Nothing big with this picture. Poor midweek business. Played Wednesday, Thursday, May 3, 4. -Harland Rankin, Rankin Enterprises, Tilbury, Ontario, Can.

LADY TAKES A SAILOR, THE: Dennis Morgan, Jane Wyman—A slapstick comedy that will please if you can get them in. Played Sunday, April 16.— Iames C. Balkcom, Gray Theatre, Gray, Ga.

MONTANA: Errol Flynn, Alexis Smith—Technicolor made this a super Western. Played Monday, Tuesday, April 24, 25.—James C. Balkcom, Gray Theatre, Gray, Ga.

ONE LAST FLING: Alexis Smith, Zachary Scott

—A good program picture we doubled with a Western
to nice business. Played Friday, Saturday, May 12,
13.—Harland Rankin, Plaza Theatre, Tilbury, Ontario,
Can.

STORY OF SEA BISCUIT: Shirley Temple, Barry Fitzgerald—A beautiful Technicolor picture about horses. Played Monday, Tuesday, April 17, 18.—James C. Balkcom, Gray Theatre, Gray, Ga.

WHITE HEAT: James Cagney, Virginia Mayo-Hooray for Warners! Not only was this a shot in the arm at the box office, but the picture itself packs a wallop that reminds one of the days when movies moved and entertained in a robust manner. From start to finish it's a field day for anyone looking for thrills and action. No one complained about the brutality of the theme and everyone complimented us for having such a fine show. Played Friday, Saturday, May 12, 13.—William Hayden, Vacaville Theatre, Vacaville, Calif.

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DuMont Reports Net Profit Of \$1,967,000 for 12 Weeks

The Allen B. DuMont Laboratories this week reported a net profit of \$1,967,000 for the first 12 weeks of 1950 after taxes and all charges including network losses. This is equivalent to 92 cents per share on the 2,101,597 shares outstanding. For the corresponding period in 1949 the net was \$1,481,000 or 70 cents per share. A 33 per cent increase in profit and 36 per cent increase in sales were also reported over 1949. Sales in 1950 for three months totaled \$15,113,000; in 1949 the figure was \$11,092,000.

ANSWER
TO YOUR
TECHNICAL
PROBLEMS...

The Altec
Service Man and the organization behind him

The Altec
Service Man

161 Sixth Avenue, New York 13, N. Y.

PROTECTING THE THEATRE-FIRST PLACE IN ENTERTAINMENT

MANAGERS ROUND ROUND REAL REAL

An International Association of Motion Picture Showmen — Walter Brooks, Director

Maybe You Don't Know When You're Lucky

THERE are some areas across the nation where single features still obtain, and maybe, if you are living in a single-feature territory, you may not realize how truly fortunate you are. And there are some situations where double-featuring is understandable, but in our opinion, these are invariably the sub-subsequent runs.

We believe that more people stay away from the movies because of double features than for any other reason. The programs are too long for tired parents and children to endure, and those discerning ones who like to pick their pictures often stay away from films they really want to see, because they can't take that second feature. You'd be surprised how general this is.

Reason enough to be thinking seriously of such an industry problem, when business is "off" at the box office, and there are rumors of extended double-featuring in territories that have not been troubled with this plague. One great circuit, centered in an eastern city, is said to be ready to double-feature every house, even the first runs. And, in Chicago, they're offering triple features.

If the public is really going to believe that "Movies Are Better Than Ever," they won't find convincing proof of it in bills which run over three hours, and which dump two pictures for the price of one, on the bargain counter, like a sale in Gimbel's basement. If showmen can't sell motion pictures without underselling, then they're not showmen, or there's something wrong with the product. Better resist the temptation to give away a "bargain" show at cut prices.

We know it is difficult to change back, once double-features are established. When Loew's operated by the Ziegfeld theatre, a few blocks from the Radio City Music Hall, they tried repeatedly to get rid of the double-feature policy, but it couldn't be done. A fine theatre was ruined as a film house, but is doing all right now with "Gentlemen Prefer Blondes" at a \$6.60 top scale.

Audience polls are discouraging and disceptive. Polls that show 60% in favor of

AMUSEMENT DOLLARS

Something to view with alarm—the statistical fact that the public spent twice as much for entertainment in 1948 than in 1939. The public has more to spend, but film business is getting an admittedly smaller share of it.

The Bureau of the Census reports that amusements of all kinds took in \$2,-208,147,000 in 1948, against \$998,079,000 in 1939. There were 47,607 establishments in the amusement field at the local level, of which we would estimate roughly one-third were motion picture theatres. Thus the manager at the point of sale is opposed by competition from outside, in the ratio of two to one.

But if the public has more amusement dollars to spend, then the challenge to showmanship is pertinent and vital to success. If the gross spending is so much greater, then our share should be up from all previous levels, and there shouldn't be any foundation for the rumor that's going around, that we're in a "slump."

Frankly, we don't believe there is any "slump" for good pictures, properly merchandised. And the movies are really better than ever, so the opportunity is greater for all concerned. We've been coasting, and it is always painful to walk back up the hill.

And consider that 20% excise tax. The Government has twice as much money to tax; it's time they helped to lift the load. "Let's not relax until we ax the tax."

Jack Matlack, past master at winning Quigley Awards, and executive assistant to the president of J. J. Parker Theatres, in Portland, Ore., has two "talking" campaign books in the mail, as entries in the second quarter. We say "talking" campaign books because these carry on a running conversation, in cartoon style, to tell you how he did it. But we don't recommend this as regular practice, so please, no imitators.

And we would like to toss out a suggestion to major film sources aching to stage world premieres. Why not use two of our alumni, Jack Matlack in Portland and Ivan Ackery, in Vancouver, and get a publicity break across the international border, in the Pacific northwest? Both are master showmen, and the combination would result in new highs in showmanship. To coin a word, we might call it "Matlackery" but we'll make no puns about Puget Sound.



S. R. Graves, manager of the Plymouth theatre, Plymouth, N. H., is running a contest for "Cinderella" and "Prince Charming"—junior grade, with good conduct rules, as follows: 1. You must wash your face and hands and comb your hair daily. 2. Brush your teeth, shining bright. 3. Clean up your plate, at breakfast, lunch and dinner. 4. Go straight to bed, no fussing, and no second drink of water. Which proves that there are MORE than 101 ways to build P. R.



Folks who answer the telephone in Americus, Ga., and who remember to say "Movies Are Better Than Ever" right off the bat, receive passes to the Martin theatre, through a lively promotion by Jesse B. White, city manager. A special issue of the Americus Times-Recorder tells of the opening of the new Sunset Drive-In, under the Martin management. And use is made of the Fox institutional ad, compliments of the newspaper.

—Walter Brooks

single features often result in a change in policy, and then the same audience stays away in droves. On the coast there are instances of doubling with "A" pictures, and that is simple suicide, if you want to keep up values or preserve a selling approach that movies are better than ever.

Sharp Shootin' Showmanship

Contact your exchange for some help in obtaining accessories and exploitation materials shown on this page. There's a deal to give away copies of Elizabeth Taylor's wedding dress, in which the manufacturer is cooperating on a national basis with local merchants along Main Street.





Mighty attractive street ballyhoo, riding for Boyd Sparrow, at Loew's Warfield theatre, San Francisco (above) and, at left, one of the "Mobo" miniature horses, available for ballyhoo, as used by Loew's State theatre, New York. You furnish the gal with the knees.



Ed Meade, manager of Shea's Buffalo theatre, created the multi-colored lobby display at left.

Good I ooking models show off the front page of the Hartford Courant, as they—and it—were decked out for the world premiere of "Colt 45" at the Strand theatre.





"Hoppy's Ranch" as sold by Abe Ludacer, manager of Loew's Valentine theatre, Dayton, Ohio, in local winlow displays.

Department store window features a copy of Elizabeth Taylor's wedding dress for the run of "Father of the Bride" at the Radio City Music Hall in New York.



MOTION PICTURE HERALD, JUNE 3, 1950

QUIGLEY AWARDS

GEORGE ATTON Granada, Reno, Nev.

GERALD E. BARES Princess Milwaukee, Wis.

JAMES BARNES Warner Huntington Pk., Cal.

H. E. BENZEVAL Regal, Derby, Eng.

GEORGE BERNARD Carlton, Norwich, Eng.

JACK E. BIZZEL Rodgers Poplar Bluff, Mo.

BILL BLANK Majestic, Seymour, Ind.

ERNEST BLOCK Civic, Sabetha, Kans.

HUGH S. BORLAND Louis, Chicago, III.

JOSEPH S. BOYLE

J. S. BROOKE Empire, Cardiff, Wales

BILL BROWN

New Haven, Conn.
HERBERT I. BROWN
Victoria
Greenfield, Mass.

J. E. BROWNE Odeon, Yeovil, Eng.

KEN CARTER Madison, Richmond, Ky.

KEN COBB Lakewood Drive-In Long Beach, Cal.

RODNEY COLLIER Stanley, Baltimore, Md.

CARROLL CRIST Colonial, Dayton, O.

TED DAVIDSON Sigma, Lima, O.

JOHN DIXON Regal Chesterfield, Eng.

MAURICE DRUKER State Providence, R. I.

C. DRYSDALE Capitol Edinburgh, Scot.

RICHARD FELDMAN Paramount Syracuse, N. Y.

JACK FOXE Capitol Washington, D. C.

R. G. W. FRISBEY Star, Weiser, Idaho

W. GILLENWATER Paramount Bristol, Tenn. FRANCIS C. GILLON Paramount Cedar Rapids, Iowa

S. R. GRAVES
Plymouth
Plymouth, N. H.

MOLLIE KATZ Palace, Meriden, Conn.

W. D. KEEFE Orpheum, Utica, N. Y.

LEONARD A. KEENE Odeon, Reading, Eng.

LEON KELMER Albee, Brooklyn, N. Y.

SIDNEY KLEPER College New Haven, Conn.

HENRY KLOTZ Loew's, Canton, O.

JOHN LONGBOTTOM Odeon Middlesbrough, Eng.

L. LOVELL Regal, Kirkcaldy, Scot.

ABE LUDACER

Loew's, Toledo, O. P. E. McCOY Miller, Augusta, Ga.

EUNICE McDANIEL Ritz, Tulsa, Okla.

State, Minneapolis
FD MEADE

FD MEADE Shea's, Buffalo, N. Y.

AL MESKIS Egyptian Milwaukee, Wis.

TOM MARTIN

J. H. MILLSPAUGH Gillioz Springfield, Mo.

TOSHIO MIYAMOTO Shinkoiwa Tokyo, Japan

PEARCE PARKHURST Drive-In Lansing, Mich.

DICK PEACOCK Fourth Ave. Anchorage, Alaska

HARRY PEASE Odeon W. Hartlepool, Eng.

GEO. M. PENMAN, JR. State, Dover, N. H.

ALLAN W. PERKINS Roxy, Midland, Can.

GEORGE PETERS Loew's, Richmond, Va.

LESTER POLLOCK Loew's Rochester, N. Y.

LEO RAELSON College College Point, N. Y. GEORGE C. RICE Majestic LaSalle, III.

EDW. RICHARDSON Granada, Cleveland, O.

MORRIS ROCHELLE Strand Far Rockaway, N. Y.

ANTHONY ROSATO Oswego, Oswego, N. Y.

MORRIS ROSENTHAL Poli, New Haven, Conn.

H. RUTHERFORD Loew's, Indianapolis

RUSSELL H. SCHMIDT Tacoma, Tacoma, Wash,

HARRY SCHREIBER Palace, Columbus, O.

SAM SHUBOUF Ohio, Cleveland, O.

JEROME H. SCHUR Laconia, New York

DELMAR SHERRILL Playhouse Statesville, N. C.

NAT SILVER Palace, Lowell, Mass.

HARRY SIMON, JR. Grand, Columbus, O.

BOYD SPARROW Warfield San Francisco, Cal.

AL E. TRIBBETT Liberty Sunnyside, Wash.

RALPH L. TULLY State, Portland, Me.

LEONARD TUTTLE St. Albans St. Albans, N. Y.

A. C. VALLET Linden, Jamaica, N. Y.

CECIL E. VOGEL Palace, Memphis, Tenn.

DICK WALSH Cataract Niagara Falls, N. Y.

L. G. WEBSTER Savoy Northampton, Eng.

HARRY A. WIENER Eckel, Syracuse, N. Y.

DAVID B. WILLIAMS Blue Hall Islington, Eng.

S. E. P. WILLIAMS Ritz, Woking, Eng.

NATE WISE Palace, Cincinnati, O.

Round Table

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, Ohio, welcoming the replica of the Liberty Bell in the War Savings Bond drive. . . . Lester Pollock, manager of Loew's theatre, Rochester, had a girl in "Outriders" costume, handing out gold-wrapped chocolate "coins" as promotion for the picture. . . . George Browning, publicist for the Stanley theatre, Baltimore, posting "Colt 45" on a local shooting range. . . . Paula Gould assembled half a dozen Elizabeth Taylors and as many Robert Taylors (out of the telephone book) as guests on the opening day of "The Conspirator," starring Elizabeth Taylor and Robert Taylor, at the Capitol theatre, on Broadway. . . . Jerome Schur, manager of the Laconia theatre, New York City, had a band out to welcome "Willie Comes Marching Home." . . . Vic Sicilia, manager of the Rivoli theatre, Muncie, Ind., took an idea right out of the pressbook and had a 24-sheet cut-out of Red Skelton riding around town as "The Yellow Cab Man." . . . Dan Wilkinson sends an attractive photo of the Virginia belle who won the "Cinderella" contest at the Byrd theatre, Richmond, Va. She received a white evening dress, the gift of a local department store. . . . Jimmy Barnett, manager of the Florida theatre, Miami, used largeposter cut-outs very effectively in his over-the-marquee display for "Man on Eiffel Tower." . . . Nat Silver, manager of the Palace theatre, Pittsfield, Mass., made some good tieups for window displays to advertise "Nancy Goes to Rio." . . . Alex Barr, assistant manager of the Palace theatre, Dallas, arranged a motor and cut-out display for "Chain Lightning." . . . Marty Rosen placed a display frame containing FORTY star photos of Jane Russell in the lobby of the RKO Fordham theatre, New York. All the pictures were different—no two alike—(except in one respect) and attracted lots of audience interest.

* * *

A A A

HARRY WIENER, in his new post as manager of Schine's Eckel theatre, Syracuse, launched his first campaign for "Cheaper By the Dozen" with the newest bride and groom, and the largest family in town, as stage attractions. . . . Russell Bovim, manager of Loew's State theatre, St. Louis, sends complete campaign for "The Yellow Cab Man" from advance trailers to front display and including a parade of Yellow Cabs that covered all main thoroughfares. Double-page coop ad plugged a contest which was sponsored by the Star-Times, . . . Dick Feldman, manager of Paramount theatre, Syracuse, turns in his usual best brand of showmanship on "Ticket to Tommyhawk" with a throw-away "railroad ticket" that covered five "stops" with as many cooperating sponsors. . . . Eric Brown, of the Plymouth theatre, Plymouth, Wisc, was digging a pit for a coal bin under the front pavement and so many people peered in to see what was going on that he put a poster display down there. . . . Robert R. Portle, manager of Loew's Poli-Elm St. theatre, Worcester, Mass., entertained nine Gold Star Mothers with "The Third Man" on Mothers' Day. . . . Karl Fasick, manager of Loew's Park theatre, Cleveland, took advantage of General McAuliffe's famous retort in "Battleground" as display in the window of a nut shoppe. . . . Paul Amadeo of the Pike Drive-In theatre, Newington, Conn., arranged with a local record store to play popular music over the loud speaker system for an hour before show time each evening. . . . Ed May had a good-looking girl carrying a haştily-packed bag as street ballyhoo for "Mother Didn't Tell Me" at the Lincoln theatre, Miami Beach. She also had a black eye, hand painted for the occasion.

National Theatres 81 Merchants Push Selling Plan

Charles P. Skouras, president of National Theatres, has spark-plugged a new \$150,000 campaign to sell the industry slogan "Movies Are Better Than Ever" in a revival of showmanship through 550 houses of the circuit. A complete campaign book, received at the Round Table, is even more descriptive and useful than anything that has yet derived from the 20th Century-Fox showmanship meetings. It may be obtained at a cost price of \$1 per copy, direct from Metropolitan Mat Service, 303 East Fourth Street,

Los Angeles, Cal.

Mr. Skouras emphasizes the word "sell" in his approach and starts, properly, with the advice to managers to "Sell Yourself." Then he urges them to sell "person to person" and "door to door"-with the use of every promotional trick. He advises you to sell with newspapers, and with radio and TV, and by voice trailers, and with personality in the theatre provided by personal management at the point of sale. He believes in the manager's place in the picture.

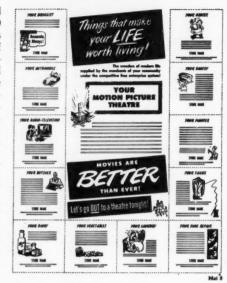
The elaborate brochure is well worth a dollar of anybody's money, and it isn't possible to review it in limited space with justice. Most appealing to managers will be the new and added institutional advertisements, and the fine cooperative layouts, one of which is reproduced here. We assume that these mats are also made available to exhibitors everywhere through Metropolitan Mat Service. But you will see new "co-opportunity" in what is suggested.

The good advice is given to "sell differ-ently," and examples of how to do it differently are plentiful. The books says "sell with gimmicks" and "sell as they buy," which is backed with a further suggestion to "try everything." There's a chapter on "Sell the Kids" and a recap headed "Sell With Pictures," which embraces the product of all companies. It's pure selling ap-

There's one chapter that we especially like, coming from a big circuit, that's worth quoting. It reads, "Send in the complaints! In all your contacts, keep your ears and your mind open. LISTEN. Hear what your patrons have to say about the movies. Then DO something about their suggestions and complaints. If it's your theatre, fix it. If it's your policy, change it. If it's about movies, report it." That's the best advice in a book full of good advice and help for good showmen.

Personal Greeting to Patrons

Claude B. Leacham, partner and manager of the Leacham theatre, formerly part of the Griffith chain, distributes a neat folder, bearing his picture and an inside paragraph headed: "A Theatre Pioneer," which outlines his experience and background in various theatres associated with the Griffith (now Video) circuit.



Pysyk Publicity. Packs Powerful Punch

Promotional and press agentry permeating out of Loew's Poli theatre, Norwich, Conn, is very often prefaced with the line-"Miss Pysyk handled the publicity today"and that's what we want to applaud, together with tear sheets from the Bridgeport Sunday Herald containing good publicity pictures for "Annie Get Your Gun." We think Joe Boyle has a girl Friday who works seven days a week.

Penney Pays on "Cinderella"

Bill Harwell, manager of the Palace theatre, Lorain, Ohio, submits tear sheets from the Lorain Journal to show how the Penney Stores took cooperative advertising space and provided gifts for prize winners in a pressbook coloring contest.

In Theatre Sponsorship

R. G. W. Frisbey, manager of the Star theatre. Weiser, Ida., reports the sponsorship of 81 local merchants in his exploitation of "Cheaper By the Dozen" in a city wide promotion. This Idaho town in the big potato country celebrates "Hi Neighbor Day" to boost local trade, and the community responded to the theatre advertising of "Cheaper By the Dozen" as a sales approach.

Many cooperative ads, including one that spread over two pages in the Weiser American, carried slugs of the picture title, and supported a large pressbook ad mat on the attraction. All stores having radio time carried announcements of the picture and playdates. Quiz program, and on-the-street microphone built up interest, and one 15minute program was devoted to the industry slogan "Movies Are Better Than Ever," with emphasis on the coming film.

Twenty windows along Main Street carried special displays, and both six-sheets and three-sheets were used for advertising away from the theatre. Window cards and inside market displays used pressbook styling. Handbills, illustrated with one of the best newspaper ad mats, offered free guest tickets for largest families, and 3,000 of them were distributed locally and by mail to rural routes. All this advertising was paid for cooperatively by merchants.

Onward & Upward Dept.

Louis Marcks, formerly city manager of Schine's theatres in Delaware, Ohio, emerges in a set of tear sheets from the Ashland, Ky., Daily Independent as manager and co-owner of the new Trail Drive-In theatre, two miles south of Ashland, on route 60. For which our congratulations and good wishes, for there's not a showman worthy of the name who can't do the same.

Loew's Warfield Mails Out Free Postcards





Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, prepared a photomontage of theatre scenes, at right above, as a postcard, distributed free in the theatre, and mailed, postage free, when addressed at writing desks provided in the ladies lounge and handed to a member of the house staff. Idea seems to be popular with the ladies, who sometimes take the cards with them, or take advantage of the free mailing.

In England

GEORGE BERNARD painted a sign for "Riding High" on the root of the Carlton cinema, Norwich, and sends a most interesting air view of the street area in his neighborhood. the also had ten cyclists, wearing letters to spell the name of the film and placards with playdates. For "Twelve O'Clock High" he enterdates. For "Twelve O'Clock High" he entertained 300 officers and men of the American Air Force, together with 100 R. A. F. officers, who were greeted with a telegram from Gregory Peck. . . . John Longbottom is another who submits a good campaign for "Riding High", from the Odeon theatre, Middlesbrough. He bannered the picture on the really-high Transporter Bridge, a landmark for miles around. . . J. S. Browne, manager of the Odeon theatre, Yoevil, pasted a poster on the floor with the caption—"A low-down poster for a high-up film—'Twelve O'Clock High". . . . NORMAN BLAIR, manager of the Regal cinema, Atherstone, had ingenious teasers ads for "Bark-Atherstone, had ingenious teasers ads for "Bark Atherstone, had ingenious teasers ads for "Barkleys of Broadway" announcing "two famous persons are coming to town." . . . L. H. T. Honson, manager of the Majestic cinema, South Wodford, had the "League for Health & Beauty" on display as exploitation for "Adam's Rib." . . . LEONARD KEENE, manager of the Odeon theatre, Reading, had window displays of Shari Robinson children's frocks for "You're Odeon theatre, Reading, had window displays of Shari Robinson children's frocks for "You're My Everything." . . . L. G. Webster, manager of the Savoy cinema, Northampton, contrived a most unusual campaign for "Happiest Days of Your Lives", with laughter as its theme and Your Lives", with laughter as its theme and personable young folks as good natured ballyhoo. . . . D. A. C. Ewin, assistant manager of the Regal cinema, Torquay, establishing good relations with the local press, and turning in good examples of showmanship. . . . Charles Smith, manager of the Regent theatre, Brighton, getting "Champagne (publicity) for Caper". Caesar."

J. S. BROOKE, manager of the Empire theatre, Cardiff, using the prize picture, "All the King's Men", and overcoming the difference in meaning which this title has for English audiences, with excellent showmanship. His campaign for "Three Came Home" included His campaign for "Three Came Home" included a serialization of the story in the Cardiff Times.

. NAT MATTHEWS, manager of the Cabot cinema, Bristol, claims a "world exclusive" in the photograph of four pensioners, combined ages 307 years, and the four "Good" quads, ages 307 years, and the four "Good" quads, combined ages seven years, who appeared on the stage for public relations value in connection with "Little Women". . . David Williams, manager of the Blue Hall theatre, Islington, has a good campaign on record for "Reckless Moment." . . . K. Porter, assistant manager of the Tivoli cinema, Cambridge, exmember of the R. A. F., developed the "flying weather hunter" idea which is the theme of the story, as exploitation for "Slattery's Hurricane." . . . C. Drysdale, staged a "spivish" police box scene as lobby exploitation for "The police box scene as lobby exploitation for "The Blue Lamp" at the Capitol theatre, Edinburg.

All England is working on "Neptune's HARRY PASE, manager of the Odeon theatre, West Hartlepool, staged an actual police car chase as a build-up for "The Blue Lamp," with The Round Table is perfumed with give-away gadgets advertising "Neptune Daughter. . . . The Regal cinema, Derby, had an attractive winner in his contest for "Miss Derby."

Round Table Selling Approach

STARS IN MY CROWN-Metro-Goldwyn-Mayer. The famous Saturday Evening Post story of "Two Gun" Parson Gray, the stranger who fought sin where he found it. He said, "Take your choice. Either I speak, or my pistols do!" His whisper spoke louder than his six-guns. His words were like the lash of a bull-whip. He laid aside his pistols when he had tamed a town, singlehanded. There's no 24-sheet illustrated in the pressbook (the economy wave is really on at Metro). This is a special attraction, worth special handling, but you will be limited in your showmanship with the posters offered. The one-sheet and window card are the best of the lot. There's no herald either, and you are asked to use one of the oversized ad mats. The best of the ad mats are the teasers, with a good assortment in two-column width. One three-column ad. No. 3005, is planned to use with a personal letter from the manager, calling attention to this film. It is one of the few in which a Protestant minister is the hero. and there has been a certain demand for this type of picture. Three preliminary campaigns conducted to determine sales approach were all more complete than the pressbook now indicates. The picture is one of the best family films for 1950. The church approach is excellent and will obtain a reaction more favorable than you have known. The "prestige" slant, and the "action" approach, also diagrammed in the preliminaries, are not carried out in the pressbook. You'll find a reference to the three campaigns, but not much reflection in the accessories. It was a valuable objective, and we wonder "wha" hoppened?" Look at the Round Table of April 1st or the last page in the pressbook, if you want to refresh your memory. This picture can definite be sold.

A TICKET TO TOMAHAWK - 20th Century-Fox. In Color by Technicolor. Heap big funny picture. They blazed a trail for the iron horse-and the horselaughs shook the west. This is the one you didn't hear, about the traveling salesman and the marshal's daughter. A great comedy of the great outdoors. The wide open spaces are bustin' wide open, with laughter. 24-sheet and other posters are excellent, with poster value and a real opportunity to make lobby and marquee display. There's a herald which keys the campaign for small situations. You can follow the advertising theme of it, because it contains the best. Newspaper ad mats are generally good, with not too many in big sizes, and sufficient variety for all purposes. We like No. 401 or No. 207, which sell the little train. And a set of teasers which plant this idea nicely and offer you good display in small sizes. Numbered Ticket to Tomahawk' contest idea, for sponsorship by cooperating merchants, described in the pressbook, is one of the best stunts we've seen. It is a simulated railroad ticket, good for six "stops" at neighborhood stores, and requires numbering machines in the printing. A mat will be furnished, but the print job is a local prob-lem. Look it over. We hate to mention the industry's worst fault in one word (dishes) —but there's a souvenir plate of the "Emma Sweeny" engine, which you can use as a prize. The engine and the Indians constitute the best advertising slant for a comedy western. Dan Dailey and Anne Baxter have a following, but you better advise your patrons this is different. It's something new, and that's what we're asking for, isn't it? Small towns especially should go for this approach, and there are many small-town hints in the pressbook.

Tieup Inside of a Tieup Inside of a Tieup

Anthony Rosato, manager of Schine's Oswego theatre, Oswego, N. Y., found an opportunity to rent his theatre to the Oswego Netherland Co., a local dairy, to hold a morning show for their sales department. Then he discovered they were pushing a new kind of buttermilk, so he made a deal to use bottle caps as tickets for children. And that all worked around to benefit his Roy Rogers program, with the youngsters drinking buttermilk to earn tickets.

May Tickets at Half Price

Dick Eason, manager of the Carolina and Rivoli theatres, Hickory, N. C., distributed 5,000 reduced-price tickets through rural and suburban areas with cooperation of outlying merchants, who were so pleased with the idea they advertised the tickets could be had only at their stores. Special ticket was not good on weekends or for stage shows, but otherwise cut in half.

Program Pays Its Own Way

Fred G. Weppler, manager of the Colonial theatre, Colfax, Ill., sends samples of his simple but satisfactory house program, printed from type with no illustrations on both sides of a sheet of newsprint, which carries a merchant ad on the back, to pay for printing and postage to box holders. House plugs 300 new Kroehler chairs.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITIONS WANTED

SUPERVISOR, SHREWD, INTELLIGENT. Equipped with necessary know how and drive to run your circuit at a profit. Stop leaks—cut expenses. Keep showmanship high. New York and vicinity only. Write BOX 2437, MOTION PICTURE HERALD.

MANAGER — 20 YEARS' THEATRE EXPERIence. Efficient. Capable. Sober. Familiar all office routine. Booking, publicity, reports, inventories. Now employed, desires change. Go anywhere. References. Would consider salary or salary against percentage. BOX 2457, MOTION PICTURE HERALD.

USED EQUIPMENT

DISMANTLING THEATRE; COMPLETE EOUIPment, excellent working condition. Includes: 2 Simplex projectors with rear shutters, Universal bases, change-overs. Brenkert enarc lamphouses, Western Electie 46C complete amplifier system, with horns, one Robins Imperial 50-100 amp. and one Hertner 80-160 amp. generator set complete with controls, complete booth equipment, electric ticket machine, 13 x 18 screen, 750 seats, two pianos, multiple switchboard, miscellaneous stage curtains and drapes. Available immediately—Estate of JAMES MCPHILLIPS, 288 Glenn St., Glens Falls, New York.

STAR! WHERE YOUR MONEY BUYS MORE! E7 mechanisms, rebuilt, \$1,100 pair; Griswold splicers. \$13.50; Strong Ikw lamphouses, \$350 pair; rear shutters for Simplex \$40 pair; BB movements rebuilt \$49.50; 2 unit ticket machines, rebuilt, \$75; Series II lenses \$35 pair; what do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Holmes Educators \$550; Simplex Acme \$795; Simplex SP or Standard \$995—all dual equipments with 2000 magazines, lenses, amplifer, speaker, etc. Super Simplex heads, \$895 pair. All available on time payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

AIR WASHER FOR 550-SEAT THEATRE USED one summer. Installing refrigeration system. Cools, cleans, filters, re-circulates water. Works on your present blower. Cost \$475, sell for \$295. DAW THEATRE. Tappahannock, Va.

DRIVE-IN EQUIPMENT

S. O. S. SAVES DRIVE-INS THOUSANDS ON top quality equipment. Standard & Super Simplex, Motiograph, DeVry, Superior, Weber available for 200 or 1000 cars from \$1595. Easy Payment Plan. S. O. S. Co-op speakers \$16 pair including junction box. Buy sample pair and compare. Telescal 14-2 underground cable \$47.13M, Masonite marquee letters \$5c up. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

IN-CAR SPEAKERS \$13.50 SET; COMPLETE drive-in equipment for 400 cars, \$1,375; single unit electric ticket machine, rebuilt, \$99.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

STUDIO FOR RENT

STUDIOS IN MOST BEAUTIFUL PART OF England to let to American and foreign producers with joint plans to produce Anglo-American films in Europe. Fully equipped — Mitchell cameras — Mole Richardson lighting—Western sound and latest scientific sound proofing, etc. Producers can save 50% on studio costs compared with any other studio in the world, from 1000 dollars per week. Seascape and landscapes scenery among the finest in Europe. Finest technicians and personnel on staff available. Everything laid on for the efficient and up to the minute producer who requires exclusive privacy and facilities. Apply BOX 2453, MOTION PICTURE HERALD, 4, Golden Square, London, W. 1, England.

STUDIO EQUIPMENT

DEPUE 16 SOUND AND PICTURE PRINTERS.
new \$2,500; negative film perforator, cost \$2,000, \$495;
Houston Neg/pos. processor model 9, \$1,195; MR twin
are broads on stands, \$90; Auricon combination single/
double system lens, powerpack, \$1,495; Bridgamatic
automatic developing machines, patented over-drive
principle, combination 16/35mm or straight 16mm (inc.
tax) from \$1,595; Cinephone 35 newsreel camera, motor,
4 lenses, \$795; Wall 3-mm single system camera, Maurer galvanometer, shiftover, 4 Baltars, amplifier, magazines, etc., worth \$10,000, \$4,995; Art Reeves Sensitester,
bench model, \$335; Eyemo 71K newsreel camera less
lens, \$135; rotary stabilizer film phonographs, 1200
RPM, \$395; RCA synchronous 35mm dubbing projectors, \$795; background process projector. 3 Selsyn
motors, lenses, screen, worth \$15,000, \$4,995; MR 18'
microphone boom with dolly, \$339; Kinevox magnetic
perforated tape recorders, \$1,250, Send for Catalog
Sturelab, S. O. S. CINEMA SUPPLY CORP., 604

WES 12V SELL AND PENT ALL 16 35MM MO-

WE BUY, SELL, AND RENT ALL 16-35MM Motion picture production and laboratory equipment. Colotran lights, Hallen Junior recorder 17½ magnetic film, synchronous \$895. Brand new 35mm Pathe Studio and Debrie Interview cameras with lens finder, and magazines from \$175 up. THE CAMERA MART, INC., 70 West 45th St., New York.

NEW EQUIPMENT

DON'T OVERLOOK S. O. S. NEW BOOTH equipments for theatres \$2,950; for drive-ins \$3,950, actually \(\frac{1}{2} \) diff market price! Special: new latest Morelite Monare 70 ampere lamps with 14" reflectors \$695 pair, 75 amp. 20 V. 3 Ph. rectifiers, \$197.50 each. Time Deals and Trades Teo 1 Send for details, S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

SPECIALS DURING MAY AND JUNE ONLY! Wire welded reels 14" and 15", \$1.95; rectifier bulbs 15 amp, \$4.49, 6 amp. \$1.95; crystal pickups 95e; amplifier tubes 45% off; 1,000 watt T-20 Med. Pref. lamps \$1.49; Mogul Pref. C-13 \$1.95; projector oil 85c gallon. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

RECTIFIER BULBS, FIRST QUALITY, \$4.95; aluminum reels, \$2.69; wire welded, \$2.49; curtain controls, \$79.50 pair; blowers, from \$79.50; Garver 60 ampere rectifiers, \$275 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland. Ore.

THEATRE WANTED—LEASE OR BUY, PHILadelphia area, Box 2449, MOTION PICTURE HER-ALD.

HOUSTON, TEXAS. COMPLETELY EQUIPPED modern air-conditioned suburban (800 seats). Equipment and 10-year lease \$22,500. \$7,500 will handle for quick sale. BOX 2448, MOTION PICTURE HERALD.

WANT TO LEASE DRIVE-IN OR THEATRE. Prefer Southern states but would consider Ohio, Pennsylvania, New York, State full details. BOX 2450, MOTION PICTURE HERALD.

FOR SALE: NEWLY BUILT 450-CAR DRIVE-IN, new equipment. Main Highway. South Florida. Doing good business but partners cannot agree. Will sell reasonably. BOX 2451, MOTION PICTURE HERALD.

FOR SALE: 600-CAR DRIVE-IN UPPER NEW York City. Finest RCA equipment. Will gross \$45,000. Owner leaving state. BOX 2452, MOTION PICTURE HERALD.

SCRIPT WRITERS

STORY AND SCRIPT WRITERS INVITED TO offer suitable stories and shooting scripts on terms. Only first class matter entertained. Write BOX 2454, MOTION PICTURE HERALD, 4, Golden Square, London, W. 1, England.

HELP WANTED

MANAGERS. ENTERPRISING CIRCUIT IN AND around Washington, D. C., has need for live-wire, producing managers or assistants who feel they are fully qualified and capable of successfully handling theatre operation and exploitation. Write full details, enclosing photograph. All correspondence held in strictest confidence. BOX 2455, MOTION PICTURE HERALD.

ASSISTANT BOOKERS WANTED WHO WISH 16mm managerial positions in New Orleans, Dallas, St. Louis, Pittsburgh, Buffalo, Charlotte, Baltimore, or are free to move. Write BOX 2456, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

BEAT THE HEAT. ORDER AIR COOLING equipment now! Exhaust fans: 10"—\$10.78; 12"—\$13.75; 16"—\$18.15. Special! Complete 11,000 c.f.m evaporative cooler \$595, S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

SEATING

HERE'S YOUR BEST CHAIR BUY: 750 AMERican heavy panel back metal lined spring cushion, excellent, \$4.95. Many other lots available from \$2.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

COMPLETE SEATING SERVICE, SEWN CUSHion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

BUSINESS BOOSTERS

COMIC BOOKS PROVEN THE MOST SUccessful method of attracting the "small fry" to their Saturday matinees, Always large variety and latest popular titles. Sold on all newsstands at 10c: \$22.50 per 1000. F.O.B. New York City. DUMONT SALES, 15 Park Row, New York City.

COMIC BOOKS AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412% Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS -2 colors—\$3.00 per thousand. PREMIUM PROD-UCTS, 354 West 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191
crisp pages and 28 rare illustrations. Exciting reading
for now and authoritative reference for tomorrow. A
Georgetown University Press book. Price, postpaid,
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RICHARDSON'S BLUEBOOK OF PROJECTION.
Best Seller since 1911. Now in 7th edition. Revised
to present last word in Sound Trouble Shooting Chart.
Expert information on all phases of projection and
equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid, QUIGLEY
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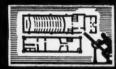
INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1949-59 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOOP, 1270 Sixth Avenue, New York 20, N. Y.

Setter Theatres

EQUIPMENT · FURNISHINGS · DESIGN









How Much More Does a Theatre Cost Today?

A COMPARATIVE REPORT-PAGE 11

New Drive-In Schemes—PAGES 14 & 15

A New Small City Theatre—PAGE 24

Attention Due the Screen—PAGE 27

PHYSICAL OPERATION · MAINTENANCE

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Entirely NEW!

...AND THE GREATEST EVER!

SEE IT!

> INSPECT IT!

COMPARE IT!

Comparison proves — only Simplex X-L can give you such X-Lent performance!



For all theatres, from smallest to largest
—with amazing new perfection of tone
fidelity.

- astonishing adaptability to ALL power requirements.
- maximum simplicity of installation and maintenance.
- and the most complete protection against emergencies of any system ever designed!

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BETTER

EARLE COPY DISPLAY for

Pat. No. 2224069. Other patents pending. For Illumination by Spotlamps or Existing Light

Consists of a series of porcelain enamelled stamped metal panels, seven inches high, that comprise both the background and letter mounting arrangement. The unit also includes an attractive metal border.

DESIGNED TO ACCOMMODATE WAGNER ALUMINUM OR PLASTIC LETTERS

By a patented method, the letters mount directly on flanges in the background. No extra rods or other attachments, which would weaken the sign, are required. Substantial openings permit adequate drainage. Because of the slotted method of mounting, the letters cannot freeze to the background.

Wagner letters are the only letters which can be conveniently stacked in storage and, in the case of the plastic letter, without danger of warping if properly stacked.

ATTRACTIVE! EFFECTIVE!

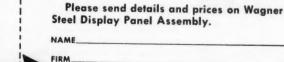
These displays are available in any length, in multiples of five feet, and in any height in multiples of 7 inches, starting at 20 inches.

100% MACHINE-PRODUCED FOR FINEST QUALITY AT LOWEST COST

The Wagner Porcelain Enamelled Steel Panel Assembly, because of efficient machine production, can be sold at an extremely low price—about half the former cost of similar type displays and about one-fourth the former cost if hand-produced locally. For example, a 4-row porcelain enamel display, 20 feet long and 62 inches high, costs only \$240.00, including border and uprights—which is much less than half what it would cost to produce it locally and by hand. produce it locally and by hand.

Easily and quickly assembled on the job and installed on simple framework supports or against any wall.

Shipped knocked-down for inexpensive handling in transit.

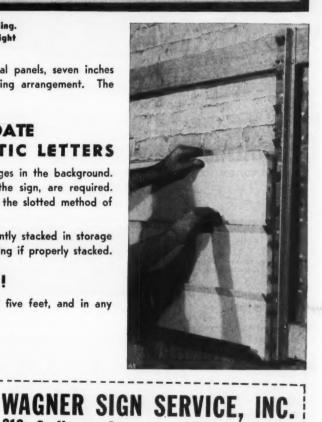


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STREET

CITY & STATE

SEND COUPON TODAY FOR DETAILS AND PRICES



Chicago 12, III.

BETTER THEATRES SECTION



** CYCLORAMIC CUSTOM SCREEN *Potent Applied For * A Sensational New Achievement In Motion Picture Projection

THE MAGIC SCREEN OF THE FUTURE ... NOW!

NO MORE eyestrain and irritation for patrons annoyed at seeing their favorite star with a head that comes to a point! The Wonderful new

Starke CYCLORAMIC CUSTOM SCREEN has fixed that! NOW...from any angle...Front...Side...Up or Down...you can have a PERFECT PICTURE any way you look at it...NO PERFORATIONS...Third Dimensional Effect...Better Sound...Better Vision...More Light Without Reflected Glare.

Distributed through Theatre Supply Dealers in Ali Film Centers

Manufactured by

B. F. SHEARER COMPANY

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d Exclusively in Export by FRAZER & HANSEN, Ltd., 301 Clay St., San Francisco 11, Cali Distributed in CANADA by DOMINION SOUND EQUIPMENT, Ltd. Haiffax, Mantreal, Foranto, Winnipeg, Regino, Calogry, Solari John, Vancouver



about People of the Theatre

AND OF BUSINESSES SERVING THEM

A. A. Feinberg, president of the U. S. Air-Conditioning Corporation, Minneapolis, manufacturers of air-conditioning and

heating equipment, has announced the appointment of REINHARD STEINLEY of St. Paul as advertising and sales promotion manager. Mr. Feinberg said that Mr. Steinley's appointment marked the beginning of the company's plans for



REINHARD STEINLEY

company's plans for a vastly extended advertising and promotion program to exploit expansion of products for both residences and commercial and industrial structures at one time not considered prospects for air-conditioning. Before joining the company, Mr. Steinley was associated with several Minneapolis and St. Paul advertising and graphic arts firms, and has been actively engaged in advertising and promotion for the past twenty years in the northwest and in Milwaukee.

FRED McLendon, owner of McLendon Theatres, Alabama and Florida circuit, has started work on a 400-car drive-in at Monroeville, Ala., with RALPH B. MANN, as manager.

E. W. PITMAN has taken over the Skyway theatre at Hapeville, Ala.

N. G. JOHNSON has closed the Valley theatre at Falksville, Ala.

WILLIAM K. JENKINS, president of the West End Theatres and George Theatres, Inc., has opened the Bankhead Drive-In near Birmingham, Ala.

L. C. SAYRE has sold his Miami theatre at Morrow, Ohio, to Paul Herdman.

WILL PERKINS has been named manager of the new South Drive-In near Columbus, Ohio, latest in the Academy Theatre circuit.

The E. M. Loew circuit will open a drive-in theatre at Hartford, Conn., shortly, according to George E. Landers, Hartford division manager, and the circuit's 800-car drive-in now being built at

MOTION PICTURE HERALD, JUNE 3, 1950

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STRONG STRONGEST

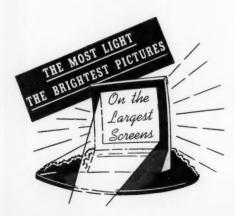


Animal men are agreed that the elephant is the strongest of all animals and feel that it, rather than the lion, should be called the "king of beasts." Since earliest times, elephants have been trained for service. In their tasks they show adaptability, intelligence and understanding. They can carry about a ton's weight at the rate of four miles an hour. With their powerful trunks, which are provided with nearly 40,000 very strong muscles, they can encircle the waist of a man and hurl him to the earth with such force as to kill him instantly. Elephants grow from 8 to 11 feet high and weigh from 4,000 to 10,000 pounds.



Theatre men are agreed that the Strong Mighty "90" is the peer of all projection arc lamps. This 75 to 130 ampere reflector arc lamp, with exclusive Lightronic Automatic Focus Control, at 90 amperes projects 21,000 lumens.

Outstanding features include: Forced air cooled feed mechanism. Low operating temperatures. Bi-Metal Lightronic Tube controls both carbon feed motors. Simple feed rate adjustment. Big 161/2-inch reflector matches high speed f1.9 lens. Air stream arc stabilization. Unit construction permits instant removal of major components. Rugged burner mechanism. Complete combustion of black soot. White deposit on reflector prevented.



USE COUPON NOW!

THE STRONG ELECTRIC CORPORATION

y Park Avenue TOLEDO 2, OHIO

| 1 would like a demonstration of the Strong Mighty "90" in my theatre, without cost or obligation.

Please send free literature on the | | Mighty "90"; | | Mogul Lamp; | | Utility Lamp; | | Strong Arc Spotlamps; | | Strong Rectiflers; | | Strong Reflectors.

Name

Theatre

Stree

City and State

BETTER THEATRES SECTION

Springfield, Mass., is also nearing completion.

Fox Intermountain Theatres has moved RALPH ROE from the Town theatre at Great Falls, Mont., to manage the Rialto at Trinidad, Colo.

The Central States circuit is planning to build a drive-in theatre at Oelwein, Ia., and has purchased ten acres of land for the purpose.

GEORGE T. LANDIS, operator of a neighborhood circuit in Indianapolis, Ia., has announced plans for a 700-car drive-in there.

The Gregory circuit has reopened the Times theatre at Connersville, Ia., following modernization.

Walter Wood, formerly manager of the Kenwood drive-in theatre at Louisville, Ky., is now associated with the Riverview drive-in under construction at Carrollton, Ky.

The Southern Ohio Theatres Company has been organized in Cincinnati as the operating company for Keith's theatre, recently acquired by ROBERT J. LIBSON and MAURICE WHITE through a lease from

the City Investment Company, New York. Capitalization consists of 100 shares of no par stock.

Mons Thompson has installed a new marquee and built a new front on h.s Riviera theatre at St. Paul, Neb.

WILLIAM C. HUNT, who operates a circuit of houses at the seashore resorts of southern New Jersey, has announced plans for a drive-in to be constructed on 40 acres near Wildwood, N. J.

WILLIAM GOLDMAN has closed his Hippodrome at Pottsville, Pa., to modernize the house.

MELVIN WORRELL has been named manager of Melvin Fox's new 1000-seat Mt. Holly theatre at Mt. Holly, N. J.

MILTON SCHOSBERG has opened a drivein at Coatesville, Pa.

The Super 99 drive-in near Milwaukee, Wis., has been opened by PHIL PLOSKY.

The Derby theatre at Latonia, Ky., used for several years as a warehouse by the Midwest Theatre Supply Company, has been put up for sale by LOUIS WIETHE, circuit operator in that area.

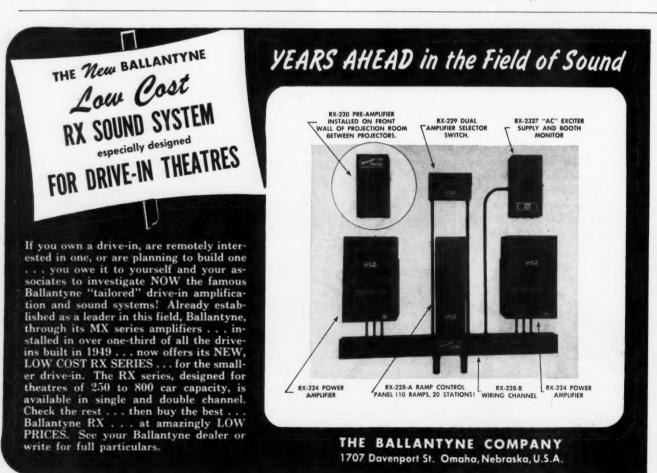


Karl Brenkert (left), president of Brenkert Light Projection Co., Detroit, an RCA subsidiary, and Barton Kreuzer, manager of RCA theatre, film recording visual, and sound products, shown examining the new RCA-100 Brenkert projector exhibited at the Spring convention of the Society of Motion Picture and Television Engineers in Chicago. One of the papers was on the projector.

SAM BANNISTER has opened his 400-seat Astor theatre at Mission, B. C.

BOB SUTHERLAND has sold his High-Art theatre at Weyburn, Saskatchewan, to PHIL BODNOFF of Regina, Sask., who also operates the Soo at Weyburn. Mr. Sutherland had been in showbusiness since 1911.

D. E. CRAFT, manager of the Capitol theatre at Sidney, Ohio, has been trans-



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"NATIONAL" Projector Carbons!

Radio City Music Hall must have the best. Its projection standards are as high as any in the world. When the management of this great theatre chose "National" "Hitex" Super High Intensity projector carbons, that was a most able commentary on the quality of this product.

"National" "Hitex" Super High Intensity carbons give brighter light... better quality light... last longer... and operate with freedom from condenser pitting. These carbons are the finest and most efficient producers of brilliant light ever produced by man for motion-picture projection.

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BETTER THEATRES SECTION

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Then why limit your poster advertising to "Standard" cases when POBLOCKI makes display cases

ANY SIZE

to fit your front?



In addition
you can get
a variety of
shapes —
(square,
curved,
round,
etc.) — available only
from

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And you can have a choice of stainless steel or aluminum, alumilited in any color — illuminated or not, as you wish — surface, recessed or easel type.



Think it over, and see whether you're getting the attraction value you need from your present set up — then contact Poblocki.



ferred to the State at Lima. THURMAN HETZLER, assistant manager of Warner's Ohio in Sidney, has been promoted to succeed Mr. Craft.

Following the death of Mr. and Mrs. J. C. Heck, founders of the Da-Lite Screen Company, prominent manufacturers

of motion picture screens for more than a quarter of a century, Chester C. Cooley, president, has announced appointments of new officials and executives including that of Gilbert Heck to the post of sales manager. Mr. Heck succeeds. O. N. Wil-

ton, who recently resigned to join an import-export firm.

GILBERT HECK

Mr. Heck, who has been a member of the Da-Lite organization for 22 years, was a member of the sales staff for five years, and assistant sales manager for three years prior to his new assignment.

In the other new appointments, Howard E. Christensen was named vice-president; Deborah Cooley, treasurer; Lily J. Love, secretary; and William V. Hoffman, assistant to the president.

HENRY LESSICK of Kingston, N. Y., has been appointed assistant manager of Warners Ritz theatre in Albany. Osborne J. Perrin is manager. Both the Ritz and Warners' Strand in Albany are being airconditioned.

FOREST J. ROBINS, JOSEPH F. TROTT and JOSEPH IAMON have purchased a 17-acre site on the shore of Lake Ontario at Rochester, N. Y., where they will build a 500-car drive-in.

The Oxford Theatre, Oxford, Ohio, which has been closed several months, will reopen on June 30 as the Tallawanda.

A new drive-in theatre is to be opened between Clarksburg and Bridgeport, W. Va., by JOSEPH PEENEY, Bridgeport exhibitor.

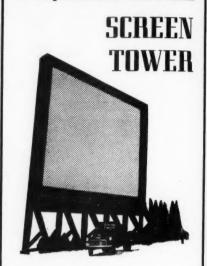
Nettle's Drive-in theatre, a new project, will be opened shortly near Richwood, W. Va., by N. BRIEKETE of Quinwood, W. Va.

FRED HALL is planning a 400-seat theatre to replace the Variety at Akron, Colo., The estimated cost is \$50,000.

A \$150,000 store development in the West-Slope Beaverton area of Portland, Ore., will include a theatre with a seating capacity of 792. It will be operated by HAROLD FIX, manager of the Beaver thea-



Lowest Price for A Dependable, ALL-STEEL



- \bigstar 30 lbs. per square foot wind test
- * Approved by State Building Codes
- * 36 ft. x 50 ft. } Steel Screen Surface
- ★ Prompt delivery. 3 day erection !
- + Tilted screen surface
- * Practical, attractive design
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DRIVE-IN THEATRES Increase Your Family Patronage!



Entertain the children with the latest kiddle riding devices. Complete line of miniature trains, auto rides, pony rides, and, airplane rides. Immediate delivery, terms arranged.

KING AMUSEMENT CO.

MOTION PICTURE HERALD, JUNE 3, 1950

tre at Beaverton, Ore. ROBERT E. LAW-TON, also of Beaverton, is the owner.

Mr. and Mrs. H. H. Moyer, circuit operators, have announced plans to open a drive-in, The Loop, near Gresham, Ore. The capacity will be 300 cars.

The Palmetto Drive-In Theatre Company, plans to build an outdoor theatre exclusively for Negroes in Greenville, S. C., this summer, according to Mrs. L. O. Patterson, secretary-treasurer.

CONLEY C. Cox, formerly manager of the Trail drive-in, is now district manager for Ezell Drive-in Theatres at Dallas.

The 440-seat Bay theatre, Toronto, has been reopened after modernization, by JACK L. HUNTER, formerly Ontario manager for Paramount. The house was the Colonial in silent film days.

ALEX GOODWIN has resigned as manager of the Odeon-Olympia at Vancouver, B. C. MISS DOROTHY CLARK is "pinch-hitting" until a new manager is appointed.

Walter Lilly, formerly manager of the Strand at Chilliwack, B. C., is now in charge of the Port theatre at Port Coquitlam, in Fraser Valley, British Columbia.

HARRY B. ALLINSMITH, formerly regional manager in the Far East for the Westrex Corporation, New York, has been appointed managing director of the Western Electric Company, Ltd., in London, England. He succeeds M. A. Goldrick.

BEN POBLOCKI of Poblocki & Sons, Milwaukee, has returned to his office after spending more than four months in the hospital and at home recovering from a spinal fusion operation.

MATT HASKIN, manager of the Cinderella theatre in Detroit, has established the Communicating Systems Company, with offices in that city, to distribute a boxoffice device for communication between patron and cashier.



Consolation from Mr. and Mrs. Paul McCalmon to their fellow drive-in operators who have been suffering from rainy weather this Spring. They are shown in this snapshot at their drive-in near Powell, Wyo., on May 1st, after a 6-inch snowfall.



NEW LOW-COST L U M I N O U S DRIVE-IN SIGNS

This new Poblocki sign is available at a heretofore unheard of low price of \$650 for a

single face or \$1000 for double face model. Sold for less than one-half the cost of an average sign, this model operates at one-quarter of the electrical cost and one-half the maintenance cost. This No-glass sign utilizes fluorescent and black light for illumination. FOR THE SHOW!



HERE'S REAL

Write now for further information you're missing added profits until you install a Snack-Kar.



The Snack-Kar we purchased has been in use for two weeks and I'm happy to say it is exactly what I've been looking for.

We knew we weren't doing a maximum concession business because we could not take care of all customers fast enough at intermission time. We did not know how many we were losing until we supplemented our service with a Snack-Kar; our business increased immediately. 50% of our business is now being done on the field. It is a real service for our customers and they appreciate it.

There are many people who will not walk to the concession stand and I'm certainly now satisfied that they like to be served at their car. Regards,

CALEDONIA AMUSEMENT CORP. (signed) Harry C. Bondurant, V.P. & Mgr. Orrtanna, Pennsylvania



A COMPLETE THEATRE FRONT

The Manos, Tarentum, Pa. is the latest example of Poblocki artistry in the profit

zone — the theatre front. The stainless steel front with specially designed marquee, box office and poster cases is luxurious in appearance, yet requires a minimum of upkeep.

Why not consult Poblocki on your new theatre or remodeling problem?

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Other [7] (Indicate)	

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CITY____STATE___

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your theatre—and see what a
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How Much More Does a Good Theatre Really Cost?

Construction prices are far above the pre-war level—but the true story of theatre construction costs is told in yet other figures—and technical facts. This article examines them, submitting a cost breakdown on an actual typical theatre representing good design practice of today.

HOW MUCH does it cost to build a motion picture theatre today? That is the way the question usually is put. What perhaps is almost always meant is: What kind of theatre can I get for as much money as I want to invest? And put that way, the question sends the inquiry into several directions at once.

How much money does one want to invest? That raises the issue of risk—and the measure of risk is in large part a measure of faith in the business.

There is also the consideration of standards. Risk is increased by design and construction below a widely accepted standard of safety and durability, of good taste and service, and of operating efficiency. While this has always been a factor, it has somewhat more restrictive force than it used to. The range of physical character, from super-deluxe to "shooting gallery," has narrowed—the public has little or no interest in the expensive appendages of the former, and no stomach at all for the latter. This has the effect of lowering the cost of some construction items, but it eliminates

pretty generally the feasibility of reducing facilities and quality to the barest minimum.

Provisions for operating efficiency are also mandatory when capital expense and overhead rise faster than gross income, and since these don't allow slip-shod methods, they may hike the total construction budget. They effect their savings through the life of the operation.

The proper assumption is therefore that what is wanted is a theatre having (1) efficient design, (2) sound construction, (3) inviting appearance, (4) maximum comfort, and (5) competent equipment. And that brings us to the question: Where is it going to be built?

Construction costs are likely to be higher in an industrial center than in a region predominantly agricultural. This is particularly the possibility with respect to labor. On the other hand, transportation costs may increase the prices of some materials in the more remote localities.

Regional differentials provide a key, however, to such variations; purely local conditions probably would not change these substantially.

AN EXAMPLE OF 1950 COSTS

Let us therefore examine a recent actual project that is representative of good standards in contemporary theatre design and construction, and note cost indices for similar basic construction in several other sections of the country.

This theatre is a 600-seat house in a

A 1950 Cost Schedule

The breekdown below is for an actual 600seat theatre in a rural town of the New York metropolitan area. Principal specifications are given in accompanying text

Architect: MAURICE D. SORNIK 1860 Broadway, New York

Excavation, grading, fill, septic system, dry wells \$ 2,000.00 Structural steel & bar joist 9,150.00 Ornamental & miscellane-

ous decoration 2,100.0
Masonry, stone, flagstone 14,000.0
General conditions 4,285.0

Concrete roof plank 2,450.00
Metal doors & bucks 660.00
Carpentry & millwork 6,200.00
Metal toilet stalls 450.00
Tile work toilet rooms 1,350.00
Lath & plastering 2,100.00
Damp-proofing walls 300.00
Reofing & sheet metal 2,150.00

tinguisher cabinets ... 225.00
Booth shutters ... 650.00
Glass glazing & mirrors ... 800.00
Hardware, rough & fin-

ished 1,250.00
Painting & decorating 1,900.00
Plumbing & fixtures 4,400.00
Electrical & fixtures 6.800.00

\$73,720.00

conditioning 18,000.0

Per Seat Cost Approximately \$153



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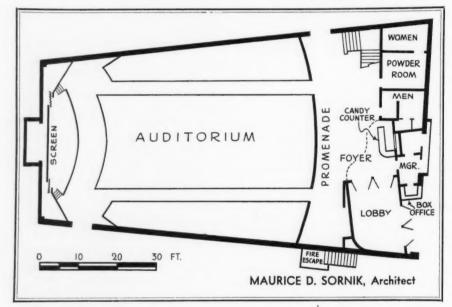
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Front elevation (above) and floor plan of the theatre referred to in the cost schedule on the preceding page. Of steel and masonry construction, it combines concrete block with red brick and quarried stone in the front. Note side structural walls follow functional convergence of auditorium walls and the horn structure. Other key features of the construction and equipment are cited in accompanying text.



small city which, while too far from New York City to be typically suburban, is near enough to be affected by metropolitan prices.

The theatre itself, as an operation, is essentially characteristic of American standards in all but extremely small or remote communities. Its site is a residential rather than a main business section, and its drawing area is populated largely by people of middle and low-middle incomes.

The building is of steel and masonry construction with a front elevation of concrete block so laid (in line) as to give (together with an arrangement of header courses and red brick bands) a pleasing architectural effect.

Excavation work provided for the foundation, two cesspools, and dry wells. Heating and heat transfer equipment is in a room adjoining the projection room on the second level. The theatre is air-conditioned with complete duct delivery and return, and cooling by well water.

In the entrance area, the front is finished in quarried stone, set in an ashlar pattern, which forms part of the load-bearing wall; and trim (including poster frames, boxoffice, and lobby walls) is redwood. The architectural scheme is thus modern with a feeling of communal informality.

Because of the size of the community and location of the theatre, the owner did not want a marquee of conventional type; however, the theatre has a protective canopy projecting out a short distance beyond the entrance doors and box-office. This is of wood joist construction with a soffit, which continues inward to form the lobby ceiling, of prefinished oak flooring. A name sign in stainless steel channel letters carrying neon extends across the canopy.

A row of display frames which has a design effect of extending from the boxoffice, is serviced entirely from inside, through the manager's office. Location of the latter also provides excellent "control" by adjoining both the box-office and foyer, with entrance to either (see accompanying floor plan).

The roof is a clear span of steel girders with precast concrete plank carried on bar joists. Metal air ducts are carried through the girders and under the bar joists. Building walls are built without a parapet for reasons of economy.

INTERIOR CONSTRUCTION

Partitions are of cinder block with plaster applied directly thereon. In the auditorium, however, side walls are of fabric on furring strips, while the ceiling is sandfinished plaster, unpainted, laid on metal lath. In the foyer, toilet rooms and projection room, ceilings are acoustic tile for noise control; elsewhere (with the exception of the auditorium noted) they are hard plaster, painted.

Floors are concrete with carpeting, except in the lobby, which has flagstone; and toilet rooms, where floors and walls are tile. The women's facilities include a cosmetic room with mirrors, drapes and washable wallpaper. The foyer is furnished in lounge style.

Auditorium walls have wainscoting of Philippine mahogany (3%-inch, tongue and groove), and a similar wainscot extends around foyer walls beneath painted hard plaster. Lobby walls are redwood from floor to ceiling. The auditorium has no proscenium arch, the side wall treatment being carried to the screen curtain. Horn housing is an attached structure.

Supplementing the main heating system, which is oil-fired, are an electric booster heater in the lobby duct, and built-in electric units with their own flush registers in the toilet rooms, manager's office, boxoffice and projection room.

The 600 seats include a loge section on an upper level. Provisions for smokers were desired, and analysis showed that with a relatively flat main floor slope, a shallow upper level could be adopted without increasing the construction cost. The moderate pitches of the main floor are achieved by use of a dual incline and staggering of chairs in the rear fourteen of the twenty rows. Row spacing on the main floor is 32 inches in the front six rows, and 34 inches in the balance. Spring back chairs are used in the loge section, with 38-inch row spacing. Loge platforms have 7-inch risers.

CALCULATING THE COST

This 600-seat theatre is thus of fireproof construction and has the traffic and service facilities, the aesthetic values, and the provisions for comfort of a fine modern playhouse of average capacity. Its per-seat cost is applicable to capacities in the 600-900-

BETT

seat area for a theatre embodying the essentials of good exhibition standards today in an average American community.

The per-seat construction cost of this theatre, under prices prevailing in the New York metropolitan area, is \$155, including full-scale air-conditioning. With a simple ventilating system, this per-seat cost might be reduced to around \$143. An itemized schedule of aggregate construction contract costs is given on page 11.

Designed for a prominent circuit with high standards of operation, this theatre has fine equipment throughout, with a picture illuminated by regular suprex carbon arc lamps, and auditorium chairs above average in price. Costing approximately \$25,000, the equipment represents a perseat cost of about \$41.66, bringing the total per-seat cost to approximately \$194. In practically all other sections of the

A 1938 Cost Schedule

The following breakdown is for an actual theatre comparable in size—it seats 700—and theatre comparable in size—it seats 700—and location to that referred to in the schedule on page 11. This theatre, however, was not airconditioned; adjustment has therefore been made in this breakdown to permit fair comparison, with the cost figure based on the cost of similar air-conditioning installations

in 1938.	instatiations
Building permit	\$ 100.00
Contractor liability insurance	400.00
General conditions	1,000.00
Superintendent, watchman, etc.	1.500.00
Excavating and backfilling	1,000.00
Concrete	2,500.00
Formwork	800.00
Reinforcing steel	1,000.00
Cement finish	1,500.00
Cut stone work, face brick, com	
mon brick, backup tile, clean	
ing down	14 000 00
Structural steel (including erec	
tion and cartage)	2,500.00
Ornamental iron work	400.00
Plastering, plain and ornamental	6,000.00
Acoustical treatment	300.00
Composition roof	800.00
Waterproofing	300.00
Sheet metal work	600.00
Metal windows	50.00
Fire doors	350.00
Mill and cabinet work, wood	
floors, rough carpentry, mis-	
cellaneous lumber, including	1
labor	4,500.00
Scaffolding (interior)	400.00
Finish hardware	500.00
Weather stripping	200.00
Glass and glazing	200.00
Marble work	300.00
Tile work	1,000.00
Metal partitions	300.00
Painting (plain)	500.00
Decorating	1.800.00
Plumbing	2,000.00
Electric wiring	3,500.00
	\$50,300,00
Heating, ventilating, air-condi-	+55,500.00
tioning	
Total Building	
Total building	₹ 02,000.00

UP SINCE 1938-40:

Theatre Theatre																							70% 69%
Film Th	1e	af	r	В	1	A	d	n	ni	is	si	C	п	1	P	ri	ic	e	3				60%
Autom	ob	il	e	s																			60%
Shoes															,					٠			80%
Eggs .																	٠			٠	٠		114%
Butter													,							٠			115%
Round	S	te	a	k																	٠		250%
Bacon																							130%

^{*}Based on 1950 and 1938 theatres cited in accompanying article.

country, the construction cost would be less. This may be judged by indices applying this spring to steel-and-masonry construction in various regional centers. On a basis of 100% for New York, the cost index for Atlanta has been around 77% during this period. By the same calculation, indices for other centers are: Boston, 90%; Milwaukee, 83%; Des Moines, 88%; Denver, 90%; Seattle, 91%; Dallas, 86%.

COMPARISON WITH 1938

Regardless of region, construction costs are up, of course-way up. How much? Well, for sake of comparison we submit a breakdown of construction costs published back in 1938, based on a representative theatre of small-to-medium capacity. With 700 seats, the total construction cost, as the accompanying schedule shows, was around \$50,000 not including heating, ventilating and related installations. Adjusting the schedule to include heating, duct work and cooling equipment, the total expenditure comes to a little over \$62,000, for a per-seat cost of \$90. That would make our contemporary example, with a comparable cost of \$92,000, represent a rise in construction costs of 70%.

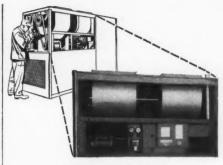
General equipment in the 1938 theatre cost around \$18,000; in the 1950 house it cost 62% more.

THEATRE COSTS LAG

The year 1938 is of course a pleasant memory in many other applications of the dollar. A motor-car costs from 50% to 60% more, shoes 80% more. Admission prices are up too, of course—around 60%. The other day in New York State the traditional nickel telephone call gave up the ghost; new rate schedules gave rather formal recognition of the new monetary order by retiring the traditional nickel in favor of the dime.

But the food buyer has not needed such affirmations for some time. Here are a few indicative prices comparing 1940 with 1950: Eggs from 21c to 45c; butter from 34c to 73c; round steak from 27c to 89c;

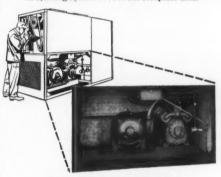
(Continued on page 30)



TRIPLE

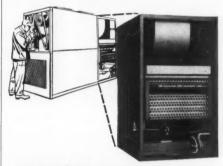
Value is what you get from usAIRco Tri-part Refrigerated Kooler-aire which re-duces a complex built-up air conditioning system to a compact assembly complete in

a single package.
Section above shows the cooling-circu-lating system of the Refrigerated-Kooler-aire; a single feature... of the complete unit.



FEATURE

After feature is engineered into the usAIRco Refrigerated Kooler-aire to give you air-conditioning that is simple and economical to run. Capacity from 3 to 40 tons provides cooling range satisfactory for most theatre installations. Compressor section is extra heavy duty for long time trouble free operation.



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Outstanding in the usAIRco Refrigerated Outstanding in the usAlRco Refrigerated Kooler-aire is the evaporative condenser section which saves up to 95% of water. No wonder we call usAlRco Refrigerated Kooler-aire a "Triple feature attraction"—it has the wanted features for sound, profitable air conditioning for your theatre. Why not write today for information on Refrigerated Kooler-aire. Cooperative engineering counsel is available to you when you plan your next installation.



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Per Seat Cost Approximately \$89.50

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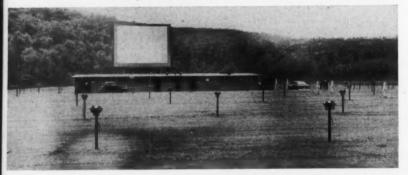
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Looking toward toll house and inner entrance lane-ramps to right.



View down center of ramp area beyond service-projection building to steel screen. Speakers are Simplex (projectors and sound system Simplex, lamps Strong 27-130-ampere).



The refreshment stand, which has a counter 35 feet long. Note car service carts.



Behind food counter.



Entrance drive with its "burms."

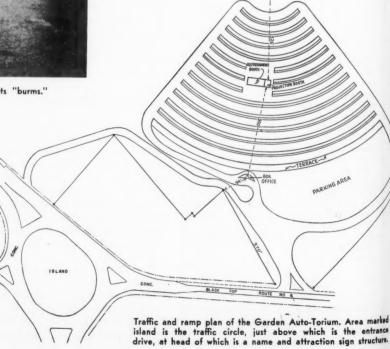


Toll building, which also houses office.

Intersection Drive-In with Terrace Walls

■ The Garden Auto-Torium opened this spring at Ledgewood, N. J., gets the first part of its name from what will be, when time and nature have done their work, a unique floral display. This is associated with function, however, in an unusual terrace scheme for screening the entire drive-in, and defining its traffic lanes, without the use of fencing. The terraces, called "burms," were built up with the top soil removed in ramp and lane grading, and they are planted with rambler roses. The Garden Auto-Torium is an operation of Wilfred P. Smith, former executive of Eastern Drive-Ins (and a frequent contributor to Better Theatres on drive-in planning and operation). Designed by Mr. Smith and Henry Ahlers, engineer, it provides for 550 cars in a plan which taps an important traffic circle, from near which the entrance lane leads deeply into the plot to the rear of the ramp area, where the toll booth is located (see plan below). Structures are of California red cedar stained maple. The toll building also houses the manager's office. The main building at the approximate center of the ramp area contains the projection room, an open type refreshment stand, toilet rooms and various storage compartments, besides a garage for a jeep. Mr. Smith operates the refreshment service, which includes car service from two carts carrying frankfurters as well as iced items. The theatre occupies 16 acres of a 35-acre tract, the remainder of which, located along one side of the traffic circle, will be developed later into a shopping center with parking accommodations for 1,000 cars. The theatre itself has storage space for 550 cars.

[PHOTOS BY STAFF PHOTOGRAPHER]



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MOTION PICTURE HERALD, JUNE 3, 1950

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On the House

THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

The Drive-In Idea Gives Birth to Quads

A WONDERFUL thing is the drive-in. From its tentative conception and years of unpromising gestation has grown a husky species. Perhaps it was inevitable that it should now and then spawn twins. But quadruplets? . . . Nevertheless, litters of four are on the way in two places.

These have been sired by Lewis Eugene





Plan model by Lewis Eugene Wilson of his quadruple drive-in scheme (arrows indicate traffic direction); and, at left above, central structure housing recreation and concession facilities on first floor, projection equipment on second, with penthouse for manager's lookout. Diagramed below is the split-beam projector arrangement (see text). Each projector is thus equipped to serve two screens.

Wilson, Los Angeles architect of quite obviously adventurous bent whose funnel-shaped wood truss Baldwin theatre in Los Angeles attracted considerable notice (Better Theatres of October 1949). In the drive-in field he started with a twin, but not in the ordinary way; his twin, which has been in operation in Los Angeles for some months, has only one pair of projectors for two screens. Several others of the type are nearing completion near Chicago and St. Louis.

The quadruplets grew naturally from this twin method, which employs a beam splitting optical arrangement on which, Mr. Wilson states, he has a patent. (Beam splitting has, of course, been variously tried in motion picture exhibition for similar multimage projection). He has contributed the accompanying diagram of his beam-splitter. As might be expected, the drawing is reticent and Mr. Wilson understandably does not go beyond it in his verbal disclosures.

Experts in optics find such processes fairly simple; they are more likely to be awed by the geography of the quadruple drive-in. That is also shown in an accompanying picture, this being of a model, on the photo of which we have inscribed ar-

PROJECTION BEAM
TO SCREEN #1

PROJECTION RM: WALLS

PROJECTION BEAM
TO SCREEN #2

rows to indicate the general disposition of traffic. Pictured too is a sketch of the building which houses both the service facilities (refreshments and restrooms) and the projection equipment, this structure being the hub of the wheel. The projection room is on a second level.

Such a scheme, says Mr. Wilson, will provide an aggregate capacity of 1200 with only from six to eight ramps in front of each screen. Only two theatres need be operated at the same time when patronage doesn't require more.

Actually, the four theatres are operated in tandem. The performance starts in Unit 1 with the opening reel in Projector 1. The system calls for a short opening reel—say, a newsreel; and this would go on in

Unit 1 while Unit 2 was filling. Projector 2, meanwhile, is threaded for the feature, which goes on Units 1 and 2 while Unit 3 is filling. (Maybe we should pause here for a moment of relaxation.)

Now, then: The newsreel by now has got to Units 3 and 4, and Projectors 1 and 2 are in the process of showing the feature in usual two-projector fashion to Units 1 and 2. As soon as Reel 1 has been run off, it goes to Projector 3 for exhibition in Units 3 and 4, with Projector 4 is threaded with Reel 2 as soon it becomes available from Projector 2. All clear?

Anyway, one of the virtues of all this is evacuation of the ramps into the highway in a staggered formation, starting with Unit 1, at the intervals of reel running times. Patronage of the refreshment service is similarly staggered.

After a month of this sort of thing at one of the quads being built, we'll try to present a ramp-side description.

FOR RAINLESS WINDSHIELDS: A simple way to prevent rain from obscuring vision through windshields of cars at drive-in theatres is to wipe the glass with a sudless concentrate type of detergent, such as sold at gasoline service stations for washing cars. Drive-in operators who have used it say it does the trick; and bought in some quantity, the stuff comes to only about two bits a 6-oz.

BETTER THEATRES SECTION

On the House continued

bottle—enough, they say, for five or six hundred cars. If it's raining before the first performance, wipe it on when the cars come in; if a shower comes during the show, attendants can wipe it on in a jiffy-per-car. Put it on with a chamois or clean rag, then wipe the surplus off with a dry cloth.

Exploit a Modern Art With a Modern Front

YOU'VE HEARD of "putting up a good front"... and of "putting your best foot forward." But what Ben Poblocki of Milwaukee, wants to know is: "Are you putting your best front forward?" He means just that, and the value of the inquiry is not diminished a jot because Mr. Poblocki is a manufacturer of architectural materials and display frames and signs for theatre fronts; it is a question that directs timely attention to the existence of time-beaten theatre fronts that aren't helping much in the industry's job of intensified public relations. As Mr. Poblocki puts it:



LOUNGE FOR TELEVISION

Section of the foyer of the Hiway theatre in Essex, Md., as recently equipped to permit patrons sit and watch television shows while waiting for seats. And occasionally, says Robert M. Marhenke, manager, some will stick with television for awhile, especially men-folk when wrestling is on. The only cost was for the furniture—Mr. Marhenke promoted the set.



"Twenty years ago, theatre fronts were the most imposing edifices to be seen in any shopping district. Their signs stood high and shone bright about the buildings around them. Now, however, electric and neon signs shout the name of every business establishment on the street, and unless the theatre has changed its features to remain outstanding, the very opposite effect—a down-at-the-heel shabbiness—is given."

He might also have pointed out that those other business establishments have been getting a lot of front modernization since the end of the war, thus accenting the shabbiness of the old-style theatre front. But Mr. Poblocki makes another good point on behalf of front modernization, one especially significant to public relations:

"Civic pride is also involved," he writes in sending photos of a couple of recent front modernizations. "This is true particularly in small towns where only one or two theatres are operating. Here the person on the street from the town or surrounding rural area takes pride in any new or refurbished building that adds to the appearance of the town, and he supports the business which gives it an up-to-date street appearance.

"Certainly, progressive circuits and independent exhibitors have done much along the line of refurbishing during the past few years, but a lot remains to be done. Undoubtedly those operators who have watched

FRONT TRANSFORMATION: Two recent examples of effective entrance area modernization with stainless steel and porcelain metal finishes and forms, plus modern glazing, lighting and marquee equipment. The striking change achieved is indicated in the case of the Manos, which is shown at left before remodeling (then named the Palace). This theatre in Tarentum, Pa., owned by the Monessen Amusement Company of Greensburg, Pa., was redone largely in stainless steel, which is used for the soffii of its new marquee, building face, sign, box-office and display frames. The Barry front was redone in porcelain enamel, except for the box-office base and extra-large display frames, which are stainless steel. Both installations were designed and fabricated by Poblocki & Sons, Milwaukee. The Barry is a Pittsburgh operation of Skirball Brothers of Cleveland.





their competitors apply spit and polish while they did nothing have been seriously hurt at the box-office. And they will continue to lose much of their rightful share of the patronage until they come abreast of the times. Because it sets the atmosphere, the tone of the theatre, the front must be given primary consideration whenever renovation is contemplated."

Well, it certainly would be odd to modernize only the interior when the front and vestibule, and possibly also a lobby visible from the street, were outmoded. Modernization starts at the front—then continues as far as the money holds out.

"THIRD-DIMENSION" VS. TV

"Third-dimension" motion pictures were recently urged by N. A. Taylor, president of Canada's 20th Century Theatres, as the surest competitive weapon with which to combat home television. He called for concerted action of the industry, with the necessary financial support, for the development of "third-dimension" technique. That is thinking in the general direction of suggestions in recent months in these pages. Let the industry seek defense in technological advance of the art!

But what these pages have suggested would seem to be quite easily realized compared with Mr. Taylor's proposal. There is good technical reason to regard "third-dimension" as but a dream; and good psychological reason for thinking it would prove more a menace than a benefit. But were neither of these estimates true, would not "third-dimension" be as available to the home as to the theatre audience? The threat of home television very likely lies principally in its use of the film, with all the values developed by the motion picture industry - except picture dimensions and the environment of presentation. These latter qualities would therefore seem to be the distinctions to exploit.

Down in Front: A Youngster's Complaint

FOR YEARS the front rows of motion picture theatres were for the kids. In general they still are. At many theatres an entire side section is more or less set aside for the small fry at Saturday matinees; but for the most part, unattended youngsters sit in forward rows.

They seem to prefer them. Perhaps an optician could explain that. Can it be due to natural characteristics of young eyes? Or of custom? If custom, it could be a bad one—bad for the eyesight of many children, therefore bad for the theatre business. Here's what Harry Wiener, manager for Smalley Theatres in Johnstown, N. Y., recently found out:

He was asked by a supervisor of rural (Continued on page 31)

Check The MONEY-S

OTHER ADVANCED FEATURES OF THE V-1 FOLDING SCREEN

Perma-Sealed Seams
Adjoining pieces are fused together permanently with laminating strips.
No gaps! No stitches!

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 Positively will not hold a flame.
- Fire Marshal's Test Sample
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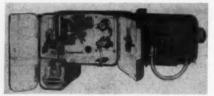
About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Simplex Sound System Emphasizes Power Flexibility and Handy Servicing

A NEW SOUND system has been introduced by the International Projector Corporation, Bloomfield, N. J., for distribution through National Theatre Supply. Following by only several months the marketing of the Simplex X-L projector, the sound system is also given the model name of X-L.

Described in the announcement as the result of six years of development work, the new X-L sound system applies advances during that period in electronics



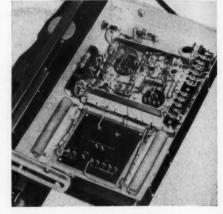
Interior of new streamlined soundhead.

and related electrical engineering to achieve, besides faithful reproduction of the motion picture sound signal, physical compactness, prompt response to emergencies, and ease of servicing. It also incorporates amplification design to simplify adaptation to various theatre capacities, and to drive-ins, and the equipment includes a separate cabinet for non-sync and public address operation.

The soundhead is streamlined, being enclosed in smoothly curved covers. All parts, however, are readily accessible for servicing. The pre-amplifier is of new design; although extremely small and compact, it has full-sized components. Mounted on its own chassis, it has a plug-in feature for quick replacement in an emergency. The replacement is the pre-amplifier in the non-synchronous cabinet. The pre-amplifier has its own compartment in the soundhead and is completely shielded from oil.

Another new feature of the soundhead is the exciter lamp turret. Dual lamps are mounted so that either lamp is constantly ready for instant use. A lever swings the stand-by lamp into position, and the turret is designed for the replacement lamp to click into alignment without adjustment. A.C. power may be switched on instantly if the d.c. source should fail.

All power amplifiers, the network, monitor power source, and the power supply for the exciter lamp are housed in a single cabinet, which is the same regardless of



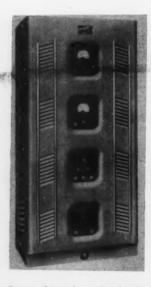
Network shown open for servicing.

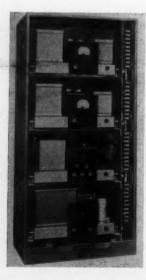
power requirements. Step up in power is accomplished by replacement of the units, no other change being necessary.

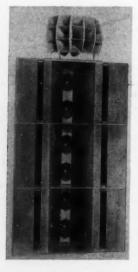
Each unit in the cabinet-power amplifiers as well as monitor, network and exciter lamp power source-has its own chassis. The complete chassis is installed with only two screws. Wiring connections are made with spade lugs, and the terminal boards are placed on the right front of the cabinet for convenience. Each chassis is mounted on slides so that the entire plant can be pulled out like a drawer, exposing all parts. When inspection or servicing requires that the bottom of a unit be exposed, the slide is pulled out and the entire unit flipped over, making each unit as accessible, without stopping operation, from the bottom as from the top and sides.

Adaptability to the power requirements of any theatre from small to large is achieved with the one basic X-L system by installing different power amplifier units. No more than two power amplifier units are ever required for normal theatre operation, both contained in the cabinet. In an emergency, where two amplifiers are used, the system can be operated with one unit, the manufacturer states. Each power amplifier unit has its own tube testing meter built in. The frequency response characteristic is rated extremely flat over a wide range.

The monitor amplifier has its own power supply so that the system may be monitored without loss of system power; however, the monitor may be operated on system power in the event of failure in its own source. The network unit has







Power cabinet shown closed and open for servicing, each chassis pulling out like a drawer and hinging over to expose parts conveniently (see text). Also pictured is a horn system for large capacity.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- Dealer directory
- Convenient inquiry postcara

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page,

ADVERTISERS ... NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised. Number Page 4-Ashcraft Mfg. Co., C. S... Herald Third Cover Projection are lamps. Unamiliated dealers. Ballantyne Co. Amplification (6A), and sound systems (6B). Dealers: 1, 3, 7, 10, 15, 22, 35, 38, 45, 58, 62, 63, 64, 68, 72, 79, 81, 92, 98, 108, 108, 117, 120, 127, 130, 137. 6-Ballantyne Co. Box-office speaking tube (IIA), rewinders (IIB), reels (IIC). Direct. 11-Goldberg Bros. 13—Heyer-Shultz, Inc. Metal projector are reflectors. Dealers marked * and NTS. 15—Ideal Seating Co. Drive-in stadium seating. Unaffiliated dealers. -Motiograph, Inc... Projection are lamps. Dealers: 2, 8, 11, 15, 26, 38, 35, 37, 40, 42, 44, 53, 59, 61, 66, 70, 77, 87, 93, 105, 107, 113, 115, 122, 127, 132, 136.

Number	age
26—National Carbon Co., Inc	7
27—National Super Service Co., Inc Vacuum eleaners. All dealers.	23
28—National Theatre Supply	33
29—Novelty Scenic Studios, Inc	22
30—Poblocki & Sons	3, 9
31—RCA Service Co	28
32—Robin, Inc., J. E	23
33—S. O. S. Cinema Supply Corp	34
34—Shearer Co., B. F	4
35—Simonin's Sons, C. F	21
36—Sportservice, Inc	33
37—Strong Electric Corp., The	5
38—Theatre Managers Institute	33
39-U. S. Air Conditioning Corp Unit air-conditioners. Direct.	13
40—Vallen, Inc Curtain tracks (40A), curtain controls (40B). Franchise distributors.	22
41—Vocalite Screen Corp	30

/. e		Adv.
7	42—Wagner Sign Service, Inc	3
3	43—Wenzel Projector Co., The	28
2	44—Westrex Corp	21
	45—Williams Screen Co	31

EDITORIALLY . . .

NEW SOUND SYSTEMS, page 18.

International Projector Corporation follows introduction of "X-L" projector with "X-L" sound reproducing equipment with amplification power designed for flexible adaptation to various theatre capacities and to drive-ins, separate non-syncublic address cabinet, and special emergency and service features. Postcard reference number 17.

BLACK-LIGHT DISPLAYS, page 22.

Attraction poster cases for use of black-light lamps that are interchangeable with regular fluorescent lamps, manufactured by Poblock & Sons. Postcard reference number E45.

COLORED LINK MATS, page 23.

Corrugated rubber mats for lobbies with links in new sizes, available custom-made in a variety of colors. Manufactured by American Mat Corporation. Postcard reference number E46.

FOAM RUBBER LINING, page 23.

Carpet lining of foam rubber in two regular thicknesses, and available also in special weights, acquired for distribution by RCA Theatre Equipment Section for national distribution. Postcard reference number E47.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To	BETTER	THEATRES	Service	Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the June 1950 issue—

NAME____

THEATRE or CIRCUIT___

STREET ADDRESS_

STATE



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated and RCA dealers are numbered, with RCA dealers distinguished by an asterisk. National Theatre Supply (NTS) branches are geographically listed.

ALABAMA

ARKANSAS Theatre Supply Co., 1021 Grand Ave., Fort Smith.

Parris Theatre Supply, 1005 Main St., Little Rock.

ARIZONA extre Supply, 329 W. Washington St., Phoenix. CALIFORNIA

Los Angeles:
5—Breck Phetoplay Supply, Inc., 1969 S. Vermost Ave.
6—Sirock Phetoplay Supply, Inc., 1969 S. Vermost Ave.
8—Sirock Theothe Supply, 1961 S. Vermost Ave.
7—Projection Equipment & Maintenance, 1978 S. Vermost Ave.
8—S. F. Shearer, 1964 S. Vermost Ave.

San Diego: Riddies Theatre Supply, 1543 Fifth Ave.

Fresno:
-Midstate Theatre Supply, 1908 Thomas.

Son Francisco:
National Theatre Supply, 256 Golden Gate Ave.

11—Proddey Theatre Supplies, 187 Golden Gate Ave.

12—B. F. Shearer, 243 Golden Gate Ave.

13—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver: 14—Graham Brethers, 548 Lincoln St. National Theatre Supply, 2111 Champa St. 15—Service Theatre Supply, 2054 Breadway. 16—Western Service & Supply, 2120 Breadway. CONNECTICUT

New Haven: 17—Phillips Theatre Supplies, 130 Meadow St. National Theatre Supply, 122 Meadow St. National Theatre Supply, 122 Meason St.
DISTRICT OF COLUMBIA (Washington)
18—Brient & Sons, 802 Capitol St.*
19—Ben Lust, 1001, New Jersey Ava., N.W.

PLURIDA 20—Joe Hernstein, 714 N. E. ist St., Miami. 21—Seutheastern Equipment, 625 W. Bay St., Jacksonville.* '2—United Theatre Supply, 110 Franklin St., Tampa.

GECHASIA
Albany:
23—Dixle Theatre Service & Supply, 1014 National Siappery Dr.
Affanfa:
24—Capital Gity Supply, 161 Waiton St., N. W.
Mational Theatre Septy, 50 Waiton St., N. W.
25—Wil-Kin Theatre Supply, 150-4 Waiton St., N. W.

Chicago:
27—Abbett Theatre Supply, 1311 S. Wabzeh Ave.
28—Dreil Theatre Supply, 925 W. Jackson Blvd.
28—Garner Jannson, 1235 Wabzeh Ave.
31—Midwest Theatre Service & Equipment, 1950 W. Belment.
31—Movie Supply, 1318 S. Wabzeh Ave.
National Theatre Supply, 1325 S. Wabzeh Ave.

INDIANA

INDIARA
Evansville:
32—Evansville Theatre Supply, 1738 E. Deinware St.
Indianapolis:
33—Ger-Bar, Ina., 424 N. Illinola St.
34—Mid-West Theatre Supply Company, 448 N. Illinola St.
National Theatre Supply, 436 N. Illinola St.

Des Moines: 35-Des Moines Theatre Supply, 1121 High St. National Theatre Supply, 1102 High St.

KANSAS

Southwest Theatre Equipment, P. D., 118 W. Douglas,

Louisville: 37—Falls City Theatre Equipment, 427 S. Third St. 38—Hadden Theatre Supply, 208 S. Third St. LOUISIANA

OUISIANA
New Orleans:

-Deita Theatre Supply, 214 8. Liberty St.*

-Hodges Theatre Supply, 150 S. Liberty St.

stional Theatre Supply, 220 S. Liberty St.

Shreveporf:

-Alon Boyd Theatre Equipment, Codargrove Station.

Baltimore:

2—Dueman Motion Picture Supplies, 2021 N. Charles St. ational Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

MAJJACTUJETTS
Boston
Boston
43—Capitol Theatre Supply, 28 Pledment St.
44—lec Cifre, 44 Winehester St.
45—independent Theatre aupply, 28 Winehester St.
45—independent Theatre aupply, 28 Winehester St.
45—independent Theatre Supply, 37 Winehester St.
National Theatre Supply, 37 Winehester St.
47—Standard Theatre Supply, 78 Brandway,
48—Theatre Service & Supply, 18 Pledment St.

MICHIGAN

49—Amusement Supply, 208 W. Montsaim St. 30—Ernie Forbes Theatre Supply, 214 W. Montsaim St.* 51—MAATUUT Theatre Equipment, 454 W. Columbia St. National Theatre Supply, 2312-14 Cass Avs. 52—United Theatre Equipment, 2501 Cass Avs.

Grand Rapids
-Ringold Theatre Equipment, 106 Michigan St., N. W. MINNESOTA

MINNESOIA

Minneapolis:
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
55—Elliott Theatre Equipment, 1110 Nicellet Ave.
95—Froech Theatre Supply, 1111 Currie Ave.
National Theatre Supply, 56 Glenwood Ave.
57—Western Theatre Equipment, 46 Glenwood Ave.

Konsos City: 55-Missouri Theatre Supply, 115 W. 18th St.* National Theatre Supply, 223 W. 18th St. 59-Shreve Theatre Supply, 217 W. 18th St. 50-Stelbin Theatre Equipment, 1804 Wyandstte St.

St. Louis:
61—Joe Hernstein, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
92—St. Louis Supply Co., 3310 Olive St.

MONTANA 63—Montana Theatre Supply, Missoula. NEBRASKA

Omaha: 64—Ballantyne Co., 1707 Davenport St. National Theatre Supply, 1610 Davenport St. 65—Quality Theatre Supply, 1515 Davenport St. 66—Western Theatre Supply, 214 N. 15th St.°

NEW MEXICO Maxico Theatre Supply, Box 1000, Clevis, NEW YORK

Albany:
—Albany Theatre Supply, 1048 Broadway
—Empire Theatre Supply, 1003 Broadway
attonal Theatre Supply, 962 Broadway.

Auburn:
-Auburn Theatre Equipment 5 Court St. Buffalo:

71—Eastern Theatre Supply, 496 Pearl St.* National Theatre Supply, 496-500 Pearl St. 72—Perkles Theatre Supply, 565 Pearl St. 73—United Projecter & Flim, 228 Franklin St.

New York City:
74.—Amusement Supply, 341 W. 44th St.
75.—Capitol Metlen Pieture Supply, 630 Ninth Ave.*
77.—Jee Hernstein, 630 Ninth Ave.
77.—Jee Hernstein, 630 Ninth Ave.
44th St.
78.—S. B. Gleman Supply, 556 62 W. 52nd St.
78.—S. B. Cleman Supply, 441 W. 50th St.

Syracuse:
—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

II—Bryant Theatre Supply, 227 S. Church St.

22—Charlotte Theatre Supply, 116 S. Poplar.

33—Dixie Theatre Supply, 304 S. Church St.

43—Southeastern Theatre Equipment, 209 S. Poplar St.

5—Standard Theatre Supply, 222 S. Church St.

6—Theatre Equipment Co., 229 S. Poplar St.

7—Wil-Kin Theatre Supply, 222 S. Church St.

Greensboro:
88—Standard Theatre Supply, 213 E. Washington St.,
89—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA 90-McCarthy Theatre Supply, 55 Fifth St., Farge

OHIO

Akron:

—Akron Theatre Supply, 1025 M. Main St.

Cincinnati: Cincinnati:

—Cincinnati Theatre Supply, 1716 Logan St.

—Mid-West Theatre Supply, 1638 Central Pkway.*
ational Theatre Supply, 1637-39 Central Pkway.*

National Theatre Supply, 1637-39 Central raw, Cleveland:
94—Cleveland Projector Co., 1723 E. 88th St. National Theatre Supply, 2128 Payre Ave. St. National Theatre Supply, 2128 Payre Ave. Sc.—Cliver Theatre Supply, 2108 Payre Ave. 95—Cliver Theatre Supply, 2108 E. Payre. 97—Oklahoma Theatre Supply, E. 23rd & Payre.

Oklahoma Thestre Supply, E. co.
Columbus:
—American Theatre Equipment, 165 N. High St.
Dayton:
—Dayton Film, 2227 Hepburn Ave.
—Dayton Theatre Supply, 111 Volkenand St.
—Sheldon Theatre Supply, 627 Salom Ave.

101-Sheldon Invasio Toledo:
Toledo:
102-American Theatre Supply, 439 Dow St.
103-General Theatre Equipment, 109 Michigan St.
104-Theatre Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
105—Howell Theatre Supplies, 12 S. Walker Avs.
National Theatre Supply, 700 W. Grand Ave.
105—Oklahema Theatre Supply, 828 W. Grand Ave.

Porfland:
107—B. F. Shearer, 1947 N. W. Kearney St.
108—Theatre Utilities Service, 1935 N. W. Kearney St.
109—Western Theatre Equipment, 1923 N. W. Kearney St.
PENNSYLVANIA

Philadelphia: 10—Blumbers Bros., 1305-07 Vine St.* lational Theatre Supply Co., 1225 Vine St. 11—Penn Theatre Equipment, 307 N. 13th St.

iii—Penn Theatre Equipment, 307 N. 13th St.
Piffsburgh:
12—Alexander Theatre Supply, 1705 Blvd. of Ailles.*
113—Attas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Ailles.
114—Superior Metion Picture Supply, 84 Van Braam St.

Wilkes Barre:
115—Vincent M. Tate, 1620 Wyoming Ava., Forty-Fort.
RHODE ISLAND
1857—Vincent M. Tate, 1620 Wyoming Ava., Forty-Fort.

RITUDE ISLAND

116—Rhade Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

117—American Theatre Supply, 316 S. Main St., Sloux Falls.

TENNESSEE

Memphis:
118—Memarth Theatre Supply, 492 S. Second St.
118—Memarth Theatre Supply, 412 S. Second St.
119—Tri-State Theatre Service, 318 S. Second St.
TEXAS

Dallas: Dires:
129—Hardin Theatre Supply, 714 Hampton Rd.
121—Herber Bres., 408 S. Harwood St.
122—Medern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
123—Seathweetern Theatre Equipment, 2019 Jankson St.
81.

123—Southwestern Theatre Equipment, 2010 Jackson St.*
Houston:
124—Southwestern Theatre Equipment, 1418 Main St.*
San Antonio:
125—Alame Theatre Supply, 1808 Alametes St.
UTAH

Salt Lake City: 126—Intermountals Theatre Supply, 142 E. First St. 127—Service Theatre Supply, 258 E. First St. 128—Western Sound & Equipment, 142 E. First South St.* VIRGINIA

129—Norfolk Theatre Supply, 2708 Cooley Ave., Norfolk, WASHINGTON

Seaffle: Sectific:
39-American Theatre Supply, 1504 14th Ave., E. South Pile.
151-Medern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 S. Second St.
132-B. F. Shearer, 2318 Second Ave.
133-Western Theatre Equipment, 2224 Second Ave.
WEST VIRGINIA: 134—Charleston Theatre Supply, 806 Lee St., Charleston WISCONSIN

Milwaukee:
135-Manhardt Ce., 1705 W. Clybeurn St.*
National Theatre Supply, 1027 N. Eighth St.
135-Ray Smith, 716 W. State St.
137-Theatre Equipment & Supply, 1998 N. Set

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switches for testing high- and low-frequency speakers and, as an additional safety factor, either range can be run alone.

The exciter lamp power supply, also in the cabinet, supplies constant sound level by a built-in voltage regulating transformer and a selenium rectifier.

The monitor has an 8-inch speaker set in an acoustically engineered cabinet.

The non-synchronous cabinet is completely self-contained and provides a selec-





MONITOR SPEAKER

NON-SYNC CABINET

tor switch for microphone or turn-table inputs. The pre-amplifier unit in this cabinet is the "spare" mentioned above for emergency use in the soundhead. To effect replacement, the pre-amplifier is withdrawn by a handle at one end, and guide pins at the other end steer it into place. The non-synchronous cabinet contains the changeover switch with fader control.

There is a changeover cabinet for each projector. With no mechanical linkage between projectors, wiring is restricted, only one extra wire being necessary even on a three-projector installation. One soundhead goes on and the other automatically off with pressure of one push-button.

The X-L sound system employs an Altec-Lansing horn system specifically adapted to it. The high-frequency units have a new acoustic filter cap, and a single dividing network handles all power requirements and speaker combinations so that any expansion in power, or any speaker units, will not require replacing network.

Praised for New Steel Low-Cost Screen Tower

ENGINEERING of an allsteel screen tower capable of withstanding a wind pressure of 30 pounds to the square foot, and approved by state building code authorities also for other features of safety and permanence in a design for pricing in the low-cost competitive field, is accredited to Emil Schaeffer, chief engineer, in an announcement by the Elizabeth Iron Works, leading structural steel fabricators of Elizabeth, N. J., that the new drive-in screen has attracted wide interest among drive-in operators. Marketed as the "Storm Sentinel," its development was completed only two months ago.

The new tower has features in addition

FOR THEATRES OUTSIDE U. S. A. AND CANADA ...

Complete line of equipment and accessories



Westrex subsidiaries throughout the world offer a complete line of equipment, accessories and supplies for every size theatre. Everything from the largest sound systems to carbons, from revolving stages to ticket choppers, is available

Westrex sound systems head the line of theatre equipment manufactured by internationally known companies and distributed by Westrex through its widespread distribution organization.



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Westrex Magnetic Recording



WESTREX PORTABLE

The latest Westrex development, magnetic recording on film, offers immediate playback, no film processing, re-usable magnetic film, and better signal-to-noise ratio than photographic recording.

The advantages of magnetic recording are available in a complete portable magnetic recording system, and all post-war Western Electric film recording, re-recording, and reproducing equipments may be converted for both photographic and magnetic operation.



AUTOMATIC RECORDER CONTROL

Research, Sales and Service for the Motion Picture Industry

Westrex Corporation



The Best Drive-ins Are Featuring



the ONE popping oil that

DOES EVERYTHING!

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that makes people ask for more.

.. pops

corn, fries burgers,

hot dogs, french fries

. . . is always liquid . . .

comes in easy-to-use

waste.

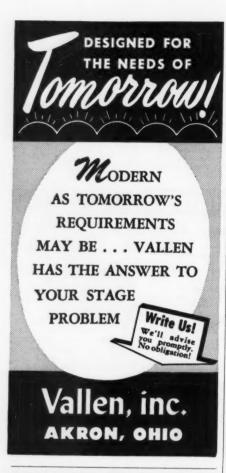
IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

gallon can . . no

hade by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa

POPPING OIL SPECIALISTS TO THE NATION

BETTER THEATRES SECTION





ADLER

2-Tone PLASTIC and CAST ALUMINUM
"THIRD DIMENSION"
LETTERS and
"REMOVA-PANEL"
GLASS-IN-FRAME UNITS

ADLER SILHOUETTE LETTER CO.
3021b W. 36th St. - Chicago 32, III.

Write for Information

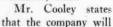
to those which distinguished the company's earlier and costlier structures, among them means of facilitating attachment of architectural enclosures, and also of incorporating a stage platform. Nevertheless, according to Ed Lewin, sales manager, the tower is designed to cost no more than towers contrived out of such materials as telephone poles. It is prefabricated for erection in not more than three days.

Mr. Schaefer, it is pointed out, specialized in steel tower construction as an engineer in Europe. He is a graduate in civil engineering of the Technical University of Vienna. At one time he was chief engineer of the famous Krupp Works in Germany. During World War II he was commissioned to design radio towers for the U. S. Army and Army Air Force.

Forms Screen Company

FORMATION of a new company to manufacture motion picture screen has been announced by Laurel E.

Cooley, for the past five years vice-president and treasurer of the Da-Lite Screen Company, Chicago. The new company, the Pola-Ray Screen Corporation, has offices at 207 Security Building, Pasadena, Calif.



specialize in seamless silver and white theatre frame-type screens, and seamless silver sheets for "three-dimensional projection."

LAUREL E. COOLEY

Display Cases for Use Of Black-Light Lamps

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BETTE

THEATRE DISPLAY cases illuminated by black-light have been added to the line of theatre front materials and advertising and marquee equipment manufactured by Poblock & Sons, Milwaukee. Experimental installations, the announcement states, have proved the effectiveness of the black-light cases for attraction advertising.

The black-light lamps are interchangeable with regular fluorescent tubes, and no special equipment is required to make the change from one to the other. Use of a blue filter is recommended, however, to realize full effectiveness of the lamp output of near-ultraviolet light in the use of special luminescent displays.

Literature is available from the manufacturer (2159 S. Kinnickinnic Avenue, Milwaukee 7) on effective use of the innovation in displaying attraction advertising accessories.

RECENT INSTALLATIONS

Motiograph projectors, magazines, sound systems and speakers were recently installed in the new South Loop drive-in, Dallas; Starlite drive-in, Garvey, Calif.; Stamm drive-in, Antioch, Calif.; Pratt-Mont drive-in, Prattville, Ala.; and the Richy theatre, Salt Lake City, Utah. In the latter, an Altec-Lansing speaker system was selected, while in the four drive-ins Motiograph plastic speakers and junction boxes were installed.

MAKING FULL USE OF AVAILABLE DISPLAY SPACE

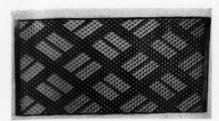


Two recent installations of current attraction advertising equipment that give the entrance area dominating selling qualities. Besides effecting a brilliant marquee display, both of these installations of Adler equipment include a changeable letter panel over the entrance. The Ambassador theatre in St. Louis (shown above) uses 17- and 10-inch two-tone plastic letters on the marquee, 10-inch for the entrance line. Both the entrance and the curved marquee frame of the State theatre in Philadelphia are stainless steel. Letters are 17- and 10-inch colored plastic.



Colored Lobby Mats With New Link Sizes

A NEW colored rubber link mat, designed for entrances, lobbies and corridors, has been developed by American Mat Corporation, Toledo, Ohio. According to an announcement by D. W. Moor, Jr., president, the new mat, called Ezy-Tred, differs from the company's other



rubber link mats in respect to link sizes, Ezy-Tred links being 3/4-inch wide and 13/4-inch long.

The links are woven on a framework of rust-resisting galvanized spring steel wire to length. Corrugations in the links, which act as a scraping surface, remove dirt from foot traffic, holding it between the links, out of sight. The mat may be rolled up for floor mopping.

Ezy-Tred mats are custom-made in any desired design or pattern. The links, made in dark blue, orange, white, dark green, light green, grey, dark brown, light brown, black and red, may be used in any combination.

CARPET LINING ADDED

Foam rubber carpet lining has been added to the lines of theatre equipment and supplies distributed by the RCA dealer organization. Manufactured by the Sponge Rubber Products Company, Shelton, Conn., it is available in the recommended thicknesses of ½-and ¾-inch, and other weights will be made available for special applications, according to Jack O'Brien, manager of RCA theatre equipment sales.

IN-CAR AMPHIBIAN!



Do you doubt that the General Electric Company's in-car speaker voice coil will not be injured by excessive wet weather? You can have proof that it won't for the asking. It is pictured above—a G. E. aluminum foil base coil in a clear plastic case filled with water.

BETTER THEATRES SECTION







DRIVE-INS!

Seat pedestrian-patrons in

"American"
Outdoor
Theatre Chairs

Cradleform seats and deepcurved backs insure comfort. Back and seat slats are solid wood. All parts durably finshed for outdoors—hardware treated for rust-resistance. (Also available for attaching to risers.) Write for details.



AMERICAN SEATING COMPANY

Grand Rapids 2, Michigan

Branch Offices and Distributors in Principal Cities

Design for 1600 Seats In Function-Based Style



The Shore front combines classic devices with informal modern.

The Shore theatre in Huntington, small Long Island city, latest of postwar additions to operations of New York's Century Theatres. Architect: John J. McNamara, New York.

of new theatres which Century Theatres of New York has added to its operations in the city and its metropolitan area during the last two years, is the 1600-seat Shore in Huntington, a small quasi-suburban city on Long Island. Its opening followed soon after that of the circuit's 1000-seat Brook theatre in Brooklyn, with which it shares basic characteristics of plan and interior treatment. Both theatres were designed by John J. McNamara, architect of New York.

In external architecture, however, the Shore is distinctive in its use of classical forms for embellishment. Of steel and masonry construction, this house extends along the street, with the entrance at one end, and this front elevation is faced with red brick into which are introduced limestone fluted flat columns and panels of classic Greek suggestion, though simplified in modern adaptation of the original devices. At the entrance styling becomes more specifically modern, which is freed of severity, however, by the use of orchard stone in an ashlar pattern in the formation of a shallow vestibule. The curvature of the orchard stone wall on the left side encloses the box-office, and the stone is carried into the lobby a few feet for continuation of the box-office, which has also an



Lobby looking across entrance doors toward continuation of box-office.



Mezzanine lounge from the main staircase.



Eliminating the proscenium wall and arch, the Shore auditorium has both walls and ceiling divided into sections for diffusion of sound energy. The Kroehler seating is spaced 36 inches on the main floor in a three-bank plan with four aisles.

inside window available for ticket sales whenever it is needed (see lobby view on page 24).

Stainless steel frames unusually designed display cases at the sidewalk. These are deep enough for poster material in three tiers, one a little farther back than the other, so that shadow box effects may be got with special art. Accordingly, there are three tiers of fluorescent lamping, which may vary in color.

The Shore is further distinguished from the Brook by the absence of a marquee and attraction boards. The only other theatre in Huntington is also a Century operation, and programs mailed to practically all homes of the drawing area is the basic method of exploitation. A protective canopy for the box-office and entrance doors spans the vestibule, supporting a name sign of free-standing channel neon letters. Ornamentally faced in stainless steel, the canopy has a soffit of plaster into which hi-hat light sources are set.

THE LOBBY

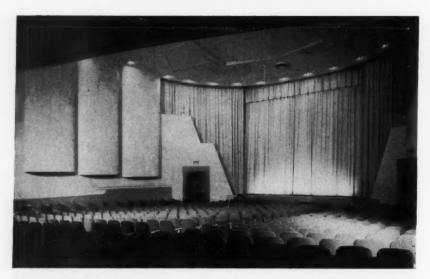
Clear-vision ("Fulite") doors with narrow stainless steel frames lead into a lobby, here traffic is directed to the right for entrance into the foyer, where it turns to the left to enter the auditorium, the right



side of which is fully open to the foyer. The inner lobby wall screens the left side of the standee. The Shore is a two-floor house, and traffic to the balcony continues straight from the lobby to a staircase at the corner of the foyer. There is also a staircase leading from the right end of the standee.

Entering the lobby, patrons face a broad

coming attraction display case framed in oak, above which the ceiling is coved, with the cove projection pierced by downlights (simple receptacles with 75w filament lamps) having 2-inch apertures. The cove itself contains warm-white fluorescent lamps, and it thus curves into the adjoining corner to form, with a plant box on the floor, lighted by the downlights, a device to



Although seating 600 fewer than the Shore, the Brook in Brooklyn has a similar floor plan, and the foyer (below) basically illustrates the foyer of the larger house. An interesting variation in the accustical design of the Brook auditorium is the introduction of three curved panels midway just on each side. Screen area curtains are a U. S. Rubber fabric woven of asbestos and glass filaments.



eliminate a barren effect of the corner lying outside traffic lanes.

Elsewhere the lobby is lighted by eggcrate fixtures flush in the ceiling, which is of hard plaster pre-tinted off-white. (All plaster used for finish of the Shore was pretinted to eliminate repainting). Lobby walls are green above marble bases (the plant box is also marble), while the floor is terrazzo of several colors, distributed in a geometric pattern. In the ceiling over the lobby doors the heating duct ends in a register behind which is an electric booster unit.

THE FOYERS

The foyer of the Shore (it is similar to that of the Brook, which is pictured above; the Shore foyer is also discernible in the rear auditorium view on page 25) has walls with a wainscot of 6 feet high of pickled oak, which is also used for the

enclosed staircase. Above the walls are acoustic plaster for noise control; this is tinted green. The ceiling is hard plaster, off-white. Carpeting is a large-scale leaf pattern of red on grey.

Doors leading to the foyer from the lobby are flush stainless steel with the metal of pressed type that doesn't show hand marks. The oak staircase is capped by a stainless steel rail.

A point of difference from the Brook is the location of the refreshment bar. In the Brook this is along the outer wall between the lobby and staircase; in the Shore it faces the lobby, being built into the wall at the left of the staircase, thus being located at the right of the turn into the auditorium.

The foyer staircase leads to one end of a mezzanine lounge, which forms a curving corridor around the men's and women's rooms. The outer wall of the mezzanine contains a broad window of curtained corrugated glass. Admitting sunlight by day, the window at night sends a friendly glow to the street. The mezzanine is finished similarly to the foyer, but while the latter is lighted by filament lamps in shallow ceiling domes behind flush baffles, the upper level has a cove running near the middle of the ceiling, and also downlights in the cove structure.

A cosmetic room off the mezzanine has one wall with mirrors from floor to ceiling and spanned by a shelf. One other wall is draped, and the other two are finished in washable wallpaper. Both the Shore and the Brook have hung toilet fixtures and stalls.

THE AUDITORIUM

Division of walls and ceiling into sections of varying plane and contour to effect acoustical non-parallelism, and elimination of the proscenium wall and arch, mark the design of the auditorium of the Shore, as they do that of the Brook (compare auditorium views on this and page 26). In both theatres the side walls step down toward the front to create an opening that is curtained in sweeping contour, with a cutout for the screen similarly draped. The curtain, which is yellow, is woven of asbestos and glass filaments.

Side walls of the Shore auditorium are hard plaster pre-tinted green, with hard plaster ornamental inserts; the rear wall is of acoustic plaster in the same shade. Acoustic plaster also faces the balcony parapet, which has an aluminum handrail.

The ceiling, which is of off-white acoustic plaster, is a series of transverse coves, each containing two lines of cold cathode tubing, white and green. Cold cathode is also used behind the proscenium steppings, and this curtained area is further illuminated by shielded lensed downlights along the rim of the ceiling. The balcony soffit contains filament lamp dome fixtures with baffles.

The Shore has 1650 Kroehler push-back chairs in a three-bank system with four aisles. (The Brook has 1002 Kroehler chairs also in three banks, but with two aisles.) Approximately a thousand seats are on the main floor, where row spacing is 36 inches back-to-back. Balcony row spacing is 38 inches. With chairs having simulated leather seats and mohair backs, the colors are grey downstairs, yellow in the balcony.

Both the Shore and the Brook are airconditioned with cooling by well water and duct distribution with Anemostat diffusers.

The Shore presents a picture approximately 24 feet wide, which is about equal to the distance between screen and first row. The projection room has walls of acoustic plaster above a hard plaster wainscot. Projectors and sound system are Simplex, lamps Strong "Mogul" supplied by a Hertner motor-generator.

The Meedle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."

——TERRY RAMSAYE

It's High Time to Give the Screen the Attention Due It!

By GIO GAGLIARDI

Assistant Chief Engineer of Sound, Projection and Maintenance, Warner Theatres, Newark Zone

AMONG THE many items of equipment which are used in the exhibition of motion pictures, the projec-

which through the action careful pection house careful careful

GIO GAGLIARD

tion screen is one which by and large through the history of the art, has received the least attention. Sound equipment is carefully checked; projection heads, lamphouses and optics are carefully maintained; also, heating and cooling systems are peri-

odically inspected and overhauled, and yet these many items are probably never even seen or noticed by the theatre patron. The screen, however, is consistently and directly in the customers' eyes. Nevertheless, it has customarily received merely elementary consideration when installed, and a minimum amount of inspection and maintenance afterwards.

Much money is often spent on projection, lamp and generating equipment, and much time and effort is expended in tuning all these items to their maximum efficiencies; but a good 50% of the total possible brightness may easily be wasted by permitting the picture screens to deteriorate too rapidly or by keeping them in service too long.

Regardless of the amount of light which is poured on a screen by the projection system, the customer only sees that part which is reflected directly to him where he sits, and the reflective efficiency of a screen can be affected tremendously by the condition of the screen surface. At best a good diffusing screen surface will have a reflective efficiency of about 80% to 85% when new. A slight amount of dirt, or yellowing of pigment, may reduce this efficiency to as little as 50%.

The motion picture screen, however, has a greater purpose in the theatre than to act just as a reflective surface. Its functions are to transport the theatre patron into the land of make-believe, to show him any part of our universe, whether in fact or in phantasy. For greatest enjoyment the customer should become so completely absorbed in the action taking place on the screen that the remainder of his surroundings will be obliterated from his consciousness.

PICTURE SIZE

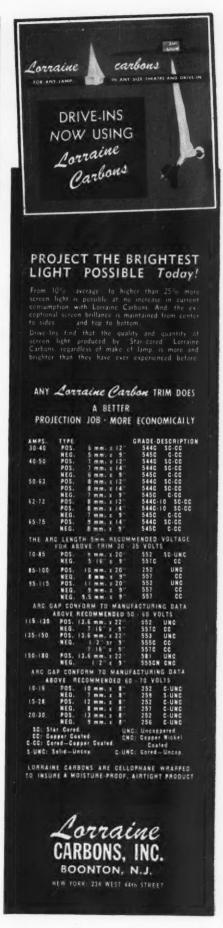
In order to perform these psychological functions properly, the screen and its brightness must bear some proper relation to the auditorium and its illumination. In order to determine what these proper relations should be, some thought must be given the matter. The projection practice committee of the SMPTE has made certain recommendations with regard to minimum screen sizes and brightness values. They are:

1. The width of the picture on the screen should not be less than one sixth of the distance from the center of the screen to the most remote seat.

2. The distance between the screen and the front row of seats should be not less than 0.87 of a foot for each foot of picture width.

3. The brightness at the center of a screen for viewing 35mm motion pictures shall be between 9 and 14 foot-lamberts when the projector is running and no film is in the gate.

The screen brightness committee is con-



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Comprehensive Parts and Repair Plan

YOU GET maximum protection against costly shutdowns with the RCA Comprehensive Parts and Repair Plan. It's tailored to fit your individual needs, regardless of make or type equipment you use.

The money-saving security advantages of this Plan are yours at a cost so low, a few admissions daily pay for it. Some of the services you get are:

Replacement of vacuum tubes, exciter lamps and mechanical parts for sound equipment which fail from normal usage . . . including amplifiers, soundheads, power supplies, faders and speakers.

A-1 maintenance of your projectors. Material installed in the booth by your projectionist is supplied by RCA, transportation prepaid. Replacement parts for arc lamps, power supplies (including tubes for rectifiers), magazines, hand and automatic rewinds, film splicers. The plan can even include such expendables as reels, film cement, lens cleaner and oil!

Major repairs and complete overhaul of projectors, intermittent assemblies and motor-generators are included, too. For such repairs outside the theatre, RCA pays labor and transportation as well as material costs. And you can even get a "loaner" unit at no charge while yours is being repaired.

Don't gamble with costly, unexpected repairs. Protect yourself with the RCA Comprehensive Parts and Repair Plan, Write for free new folder—"Performance Security,"



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tinuing to gather data from the field, trying to sample the existing conditions in theatres in order to confirm or modify the present recommendations.

Since the viewing of motion pictures in an auditorium deals not only with physical optical sciences, but also with psychological reactions, it is quite easy to perceive why so many divergent opinions exist as to the proper relations between picture area, surrounding fields of illumination, and general auditorium lighting.

The pictures range from "postage stamp" to "magnascope" or "grandeur" sizes. Screen brightnesses range from 4-foot lamberts to 20-foot lamberts. The "masking" areas surrounding the picture range from yards and yards of pure black draperies to actually translucent transparencies. The auditorium illumination varies from cave-like darkness to illumination by rows of fixtures. Surely among these existing wide variations there must be some middle set of values which are not only correct but actually pleasing.

CONTROLLING FACTORS FOR SCREEN BRIGHTNESS

When an object or an image is being viewed, each detail of it is transmitting light to the eye of the viewer. The ability of the eye to distinguish these details is called the Visual Acuity (visual sharpness) and is perhaps one of the most important of all the visual functions performed by the human eye. Now it has been checked repeatedly that visual acuity increases with brightness until a level of more than 10-foot lamberts is reached. For increases of brightness above this value, visual acuity changes very little.

It has been noted also that continual use of the eyes in attempting to discern fine detail near the low limit of visual acuity, results in *Visual Fatique*.

From the above it is evident that the finer the detail, or the smaller the steps of brightness to be viewed, the greater must be the brightness level if eye fatigue is to be reduced to a minimum.

When film is used that has too high a contrast ratio, the excessive range of brightness to darkness comparison produces an unpleasant sensation called "glare" or halation. A remedy for this fault is to reduce the contrast, and increase the overall brightness.

The immediate surroundings of a screen (the peripheral illumination) also can have a controlling influence on the necessary brightness of the projection screen. It has been customary to provide a dark screen border of large area with practically no measurable brightness compared to the screen itself. However, nearly everyone who has worked upon the physiology of vision condemns this practice. It is well known among eye doctors that reading or other

MOTION PICTURE HERALD, JUNE 3, 1950

close work with high central, but low peripheral illumination, produces eye-strain which may be relieved simply by increasing the peripheral illumination, without changing brightness of central object!

A question that is often asked concerns the variation of required brightness with screen size and the distance from which the screen is viewed. From experience it has been found that, for good vision, small objects require higher illumination than large objects, and this is found to be the case with the projected picture. Higher relative screen brightness is necessary for small screens than for large ones. This same conclusion is true when viewing a screen from a large distance, since the screen image appears relatively small from the more distant rows.

AUDITORIUM LIGHTING

In addition to the above factors, the level and type of auditorium illumination can have a profound effect upon the quality of the projected picture. In the old days of stage and concert performances, when pamphlet programs were still in use, general house illumination was kept at a high level for legibility's sake. Then when the stage took over, with its footlights and effects, the auditorium was usually darkened completely except for exit

lights. In the motion picture theatre, however, a different technique must be utilized. The lighting of the auditorium must provide for two distinct functions:

1. Intermission and decorative lighting, which is used primarily for "light up purposes" when the picture is not on.

2. Picture lighting, which consists of two parts while the performance is on—
(a) exit and traffic lighting to permit patrons to move safely to and from seats; and (b) screen marginal lighting, and effect and decorative illumination.

While the picture is being viewed, it is necessary that auditorium lighting shall not be allowed to flood the screen and therefore wash out the picture contrasts and details; however, the screen surfaces should be illuminated to a point where fatigue from screen glare is minimized. The use of distracting lighting fixtures located in the patrons' field of view should be eliminated, and broad surface illumination, or down-lighting, should be used wherever possible for visual comfort.

Finally, a projection screen should be selected that has the best possible reflective characteristics suitable for the auditorium. Screens for motion picture use fall into two main classifications. Type One is a matte or diffusive screen with a surface that appears equally bright practically through a viewing angle of 50° on each

side of the optical axis. This surface should be as white as possible and should have a reflection factor of 75% to 80%.

Type Two is a semi-matte screen. The surface is slightly glossy and white, or

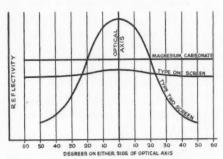


Chart comparing reflection power of Diffusive (type 1) and Specular (type 2) screens with magnesium carbonate.

coarse, with an aluminum coating. These screens have a higher reflective value than those of type one, but only through a restricted angle of 20° to 30° from the optical axis. This screen will appear bright for the center of the house, but will seem darker fast as one moves to the sides (see comparison chart of the two types; the basis for comparison is a block of magnesium carbonate, which is assumed to have 100% reflectivity at all angles.

At present very few instruments are

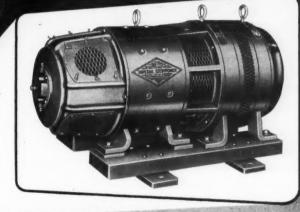
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Everyone Blows His Own Horn!

It's easy to say "greatest speaker value", "lowest cost quality speaker", "most spectacular value", or make other superlative claims . . . BUT a tiny, tinny, toy speaker is no bargain even if you got it for nothing.

Buy a Pair of S. O. S. "CO-OP" speakers and compare with any speaker at any price

—IT SPEAKS FOR ITSELF!



BUYS 2 speakers and a junction box complete

No other speaker can make these claims:

- (1) Large 6" cone for greater volume and tone quality.
- (2) Die cast Aluminum Alloy housing with 3 different handles. (3) Junction Box has 21/4" illuminated bulls-eye showing ramp and station number.
- (4) Post down light prevents accidents.
- (5) Speaker cone protected by perforated disc-even a pin can't penetrate.
- (6) Volume control knob without screws-vents tampering. (7) L-Pad volume control means operation of 1 speaker does not affect any of the others.
- (8) Simplified thumb screw binding post con-nections means quick and simple installa-

S. O. S. CINEMA SUPPLY CORP. Dept. A 602 WEST 52nd ST., N. Y. 19



SUPER. PRECISION MADE Carrey PROJECTOR PARTS

Once you've used them, you'll agree that the built-in precision and trouble free performance of La Vezzi parts do much to hasten repair jobs and help you to the better projection that delights patrons. Specify La Verzi SUPER-SERVICE Parts for all your replacements! Your Theatre Supply Dealer has then



available for measuring screen reflectivity and these have to be used by trained personnel. For that reason, the only easy method of checking the deterioration of a screen surface is to make a direct comparison with a sample of new screen procured from the same manufacturer. (It seems to me that screen manufacturers might well mail their customers a sample of new screen material every six months. This would not only provide the management with a means for a comparative test, but might induce some much needed screen changes. The new sample should be of the same type as the old screen, and the test should be conducted with the projector light on the screen.)

Some screens are now being developed especially for theatre television, in which the available light levels are extremely low. These screens offer gain in light reflectivity in any chosen direction. For example, in a one floor house with a wide auditorium these screens can have the effect of being diffuse in a horizontal plane, but more highly reflective in a vertical plane. The construction concentrates the reflected light over the surface of the seating area, producing an actual gain in screen brightness.

How Much More Does A Good Theatre Cost?

(Continued from page 13)

bacon from 17c to 39c. All increases of 100% or better.

As a matter of fact, if a theatre that cost \$90 per seat in 1938, now costs \$153, the increase is still substantially behind the national average for commercial building construction in general. The cost of steeland-masonry construction in 1938 was about what it was in the years 1926-1929; today it is approximately twice as much.

Why might the increase in the cost of basic theatre construction be less? Because of more expert design, plus emphasis on function, with elimination of what have become invasive doo-dads. The 1950 theatre submitted in this article is an example of today's technique in theatre design, applied by architects and engineers who have seriously studied motion picture theatre architecture, and have done so specifically in the light of technical progress and social changes produced by the last fifteen years.

Economy thus need not mean a poorer theatre. Compared with the wasteful practices of the past, it can easily mean a better theatre.

Barring a deflating economic process, which the Government is not likely to allow if it can prevent it, present construction costs are likely to be as stable as the present value of the dollar is generally. New construction of the business apparently must come through internal adjustment to them, in the economic pattern of the industry, and in the technics of theatre design. -G.S.



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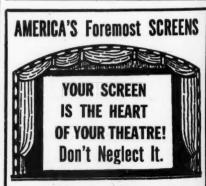
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VOCALITE SCREEN CORP. ROOSEVELT, N. Y., U. S. A.

On the House

CONTINUED FROM PAGE 17

schools to be a judge of a spelling bee. Winners were awarded theatre passes. One of the winners was a girl of fifteen, and in writing to Mr. Wiener to thank him for the passes, she explained that she had given them to a friend because she did not go to the movies.

Puzzled, Mr. Wiener went to her home to learn the reason. He was told that she had begun to go to the theatre when she was ten years old, and all of the unattended children were ushered to front rows. Shortly afterward she developed a bad eye condition, and the movies were blamed.

The girl had complained that it bothered her to sit so close to the screen. Why hadn't she sat farther back? Because unattended youngsters were obliged to sit down front. She had not gone to the movies since.

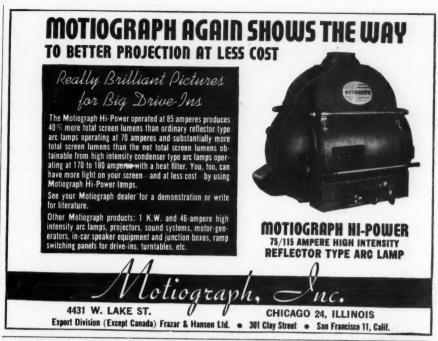
There would seem to be some faulty reasoning here, on the part of the girl and her family; however, reasonableness is not precisely one of mankind's most notable characteristics (take a look at this world!). Mr. Wiener calls forcing kids to sit down front a bad policy. "The eyesight of each child differs," he observes. "We let children sit wherever they want to."

Related to this situation, of course, is the distance between the first front row and the screen. Time was when as many rows as possible were customarily packed between the rear of the auditorium and the screen. For some fifteen years we have been trying to arrive at standards for such things, and certainly there has been much solid progress in this direction.

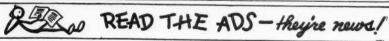
It has been found (practicably, if not very scientifically) that the first row should be a distance from the screen not less than one equal to the width of the picture. The newer theatres, and revision of older ones, have pretty well established this minimum. It doubtless is a safe guess, however, that a lot of houses are still considerably under that. The condition is an easy one to correct. Why not do so?

"THE SHOWMEN'S SHOW"

That would be the Tesma Trade Show the 1950 edition of which will be produced October 8, 9, 10, 11 at the Stevens Hotel in Chicago. "The Showmen's Show" is the apt designation of it employed by Roy Boomer, secretary of the Theatre Equipment and Supply Manufacturers Association, in a recent issue of the Tesma Tattler. The exhibit has become primarily an exposition for the theatre operator, technical and purchasing executive, architect and engineer. Here in a matter of hours he can see just about everything made to make the theatre tick efficiently, see it work, have it explained. Efficiency, what?









METHOD in MANAGEMEN

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Prevention of Moral Offenses

THEATRE management cannot afford to ignore the possibility of misconduct on the premises of a theatre.



CHARLES H. RYAN

Misconduct of the sort identified as "morals cases," is not easy to control, however. Fortunately, it is not a general problem; perhaps it is not very likely to crop up outside of city theatres, and especially those whose large capacity and transient patron-

age assure considerable concealment. The puppy-love youngsters who take ad-

vantage of the dimness of a motion picture auditorium do not necessarily create a problem for management-which is a good thing, since an effort to restrain them altogether would be somewhat like trying to repeal the law of gravity. Few adults object to the more modest exhibits of youthful affinity, anyway. It is when the bolder ones-most likely to be teen-agers-seek out far reaches of a large auditorium that management has to watch out for the reputation of the theatre.

"Morals cases" can go far beyond that sort of thing, however. Recently a woman patron wrote to the editor to describe a particularly vicious occurrence at a New York theatre. Two middle-aged men, she said, had obviously gone there to meet a couple of teen-age girls (apparently of the "bobby-sox" variety). The lady indicated that the management should have been able to do something about it!

A MORE COMMON TYPE

Then there is the annover of women. Here we have a type of individual that is fairly common in cities. Even so, some theatres do not seem to attract him as much as others. Why?

Last fall this very problem came to mind, and in the December issue of BETTER THEATRES we suggested that "there would be fewer men annoying women in theatres if they were less confident in the secrecy of

The darker the auditorium, the better it suits their purposes. Motion picture theatre auditoriums have been getting less and less dim, but there still remains a belief among some exhibitors that one way to make a picture bright is practically to black out the auditorium. Various articles in Bet-TER THEATRES from time to time have pointed out the fallacy of that notion. Some new figures published only a year or so ago, indicated that there could be considerable light throughout the auditorium during projection.

But that's not the only factor. As we remarked in the December note, these queer fellows "don't think ushers can really tell what they are up to." Ushers often can get wise to them, however, if they are trained to recognize the maneuvers, to be wary of the guy who changes his seat two or three times, the fellow who spreads his overcoat across his lap so that it touches a woman seated next to him, and such tactics. The first step toward dealing with these situations is to be aware of the possibility of them, and therefore to be on the alert for them.

WHAT CAN BE DONE

When the offense has been committed, there is no correction. Prevention of recurrence is the only thing left. Vigilance might have prevented the first offense.

Take the fellow who has left his seat to go to the restroom, then returns, and going to another part of the auditorium, sits next to a woman. Noticing this, an usher should stroll down the aisle and turn back, casually, just a little beyond him, with a glance in his direction but quite as though he were locating vacant seats. This should be done as soon as the suspect has sat down in his new location, so that if he is a queer, he'll be suspicious of the usher. The same procedure is indicated when a woman patron gives some sign of being suspicious, as by turning her head as if to study the man next to her. If nothing is wrong, the usher's tactics will not disclose his suspicion; if there is, the offender will have a pretty good idea that the usher is hep to him.

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Using a theatre for such improper meetings as the middle-and-teen-age rendezvous noted above, is quite another matter. Actually, the responsibility of theatre management for public morals is not reasonably as great as some members of the public would have it. There are legal as well as practical limitations. If a couple of young girls attend a theatre with men much older than themselves, there is nothing for management to do so long as they conduct themselves decently. Any public indication of even suspicion could have serious legal consequences.

But in general, a wholesome moral atmosphere can be pretty consistently maintained when (1) the theatre looks well managed; (2) the auditorium, while suitably dim, is not really dark; (3) ushers appear well trained and alert; and (4) the manager, or his ununiformed assistant, is visibly on the job. Those conditions usually convince the evil-doer that this theatre is a bad risk. [See Gio Gagliardi's observation on page 27 of this issue.-ED.]

"Quiz" Question 10 On Maintenance

IN ANSWERING last month the questions in our little "quiz for managers" submitted in March, we left the tenth and final question to this issue. As we pointed out last month, some of the managers who sent in answers did not tackle the tenth problem at all, and all but one or two who did gave it only brief attention. The problem was:

How would you explain to a member of your staff what to do in the maintenance of each of the following: (a) motors, (b) marquee, (c) seating, (d) building in

Just because this question was given the runaround we haven't assumed that those who answered the other questions did not feel well enough informed about the tenth one. Probably most of them found answering this one a bit too tedious. Data for the answer are available, of course, in the

MOTORS:

Check bearings for wear and signs of poor lubrication and alignment; in motorgenerator sets, make sure commutators are not becoming grooved, nor the brushes pitted. Examine stator coil pole pieces for looseness. Connections should be tight, and the commutator and rotor windings clean. Where there are drive belts, they should be checked for signs of wear and for proper tension (they should not flop). All motors should be checked regularly according to established maintenance schedules.

MARQUEE:

Daily check should be for burnt-out lamps and general cleanliness of parts exposed to the public. (One answer suggests replacing all lamps behind attraction boards every spring and fall whether burntout or not, using the old lamps for replacing burnt-out lamps in easily accessible sockets.) Wipe off panels weekly, and wash them every three months (or otherwise according to theatre's maintenance schedule). Look for paint or other surface deterioration, and for signs of roof leaks.

SEATING:

Daily check should be for fabric tears, with alertness to loose standards and to metallic surfaces that might tear clothing. Seating should be checked weekly for loose and broken standards, examining condition of anchor bolts in floor; and for defective parts, with special attention to hingeswhether tight or loose, squeaky or dirty. Note also whether aisle light wiring is worn or strained.

BUILDING IN GENERAL:

The question severely limited the ground to be covered for this item by calling for instruction of a staff member. The following reply, based on several submitted to the St. Cloud Amusement Company of Washington, N. J., which developed the questions for its managers, therefore seems to fill the bill pretty well. It is:

Check all plumbing fixtures regularly for sluggish drains. Check gutter leaders for possible stoppage. Be constantly on the lookout for leaks and loose plaster. Check carpets regularly for torn seams or loose ends. Check entire roof and marquee roof at least twice a year. Check panic bolts and exit doors daily. Clean stage as frequently as necessary. Check fire extinguishers for refill dates. Inspect all door checks regularly. Note lighting fixtures for burnt-out lamps. Examine exit areaways and alleys for rubbish. Check marquee service ladder regularly. Inspect lobby mats daily to make sure ends lay flat.

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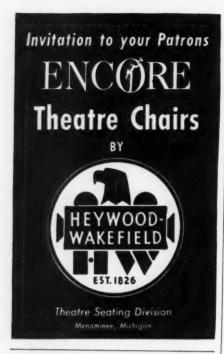
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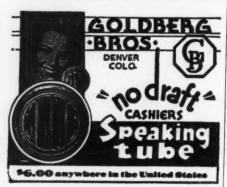
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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid condi-tions which might lead to it to be sued, and of providing cases on which its own sults or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

When Equipment Is Real, **Not Personal Property**

A SHORT TIME ago a reader wrote, "We have paid taxes regularly in past years on our theatre building,

but yesterday a city tax collector presented us with a bill for \$42 in taxes which he claimed is delinquent on theatre chairs, projectors, electric fans, etc., for the past ten years. We intend to contest this tax bill. Please help us win this suit."



It is pleasant to be able to report that this case was decided in favor of this reader, who won his suit on higher court decisions cited to him by the writer. Since this subject of taxation is important to all theatre owners, and officials of theatre corporations, I shall briefly review the new and modern law on the subject of theatre chattel taxation.

According to a recent higher court anything permanently attached to real property cannot be assessed for taxation in any state, county or city as personal property. In other words, theatre chairs, projectors, electric fans and the like, when permanently attached to a theatre building, lose their personal property character and become real property.

For illustration, in Taylor v. Willibey (212 Pac. [2d] 453), it was shown that county officials assessed real property taxes against a theatre building, and also assessed personal property taxes on the theatre seats. The evidence established that the seats were permanently attached to the floor of the theatre building with bolts.

In view of this testimony, the higher court held that the county authorities could not collect personal taxes on the seats, etc. This court said:

"We conclude that the theatre seats in question were a part of the realty, and as such were not assessable as personal property."

For comparison, see Turner v. Spokane County (150 Wash. 524). In this case the court held:

"Opera chairs in theatre screwed to floor

lost their character of personal property, and by reason of their attachment or connection with real property, became part thereof, and should have been assessed as such . . .

ADDITIONAL LIABILITIES

Although a theatre owner or tenant is relieved from paying personal taxes on theatre equipment permanently attached to the theatre building, yet he is faced with other legal obligations concerning equipment.

A theatre operator may lease a theatre building and install different kinds of chatetc., and after expiration of the lease contors, an air-conditioning system, air blowers, seats, electrical apparatus, a pipe organ. etc., and atfer expiration of the lease contract, the owner of the theatre building can prevent the theatre operator from removing from the building certain of these items which have lost their character as personal property.

Also, theatre operators and lessees very often find themselves confronted with legal controversy after a person purchases the theatre building and refuses to permit the theatre operator to remove his own equipment from the building.

The same situation exists when the holder of a mortgage on a theatre building forecloses the mortgage. The holder of the mortgage may prevent either the owner of the building, or the new purchaser of the building, or the theatre operator from removing theatre equipment and other "perproperty permanently attached to the building. Hence, the following recent higher court opinion is important:

'A thing is deemed to be affixed to real property when it is attached to it by roots, as in the case of trees, vines or shrubs, or imbedded in it, as in the case of walls, or other chattels attached by means of cement, plaster, nails, bolts or screws."

For comparison, see the leading case of Alwes v. Richheimer (47 S. W. [2d] 1084). Here it was disclosed that a theatre operator installed in a leased theatre building the necessary accessories, such as seats, fans, projectors, a drop curtain, etc.

Later, one White, who held a mortgage on the theatre building, foreclosed the mortgage. In subsequent litigation the higher court held that these articles could not be removed from the building by the theatre operator. The court said:

"The only question presented by this appeal is whether the articles of furniture and fixtures in the Commodore theatre are fixtures, and therefore a part of the realty covered by the first and second mortgages, or whether they remain personal property, and not covered by said mortgages... We think the articles enumerated above are fixtures because, not only are they attached to the building, but are used and are useful in the operation of the building as a theatre or motion picture house.

Be Careful About

of cases of innocent persons held personally liable for contracts signed while intending to obligate their employers, or other persons. It is certain that unless the signer clearly and unmistakenly indicates that he himself will not be personally liable on a contract signed for another, he can be held responsible.

Recently, in Marx v. Searman (43 So. [2d] 146) the testimony showed that a woman named Spearman signed a contract with one Jack Joyce, who owned the Dauphine theatre. This contract specified that Spearman would remodel the theatre building for the purpose of conducting an ice floor show therein. In this contract Joyce agreed to pay Spearman 50% of the net profits derived from paid admissions, concessions and other revenues from operation of the theatre.

A short time after this contract with Joyce was signed, a letter written on the stationery of Jack Joyce's Riviera Theatre Club was addressed to the American Heating and Plumbing Company, reading as follows:

"Please accept this as our official order for you to install refrigerating equipment for cooling and making ice for the skating rink in this building. Work to proceed straight through, including all necessary overtime so as to complete installation at earliest possible moment, agreement to all conditions of labor including double time for overtime. Payment in full to be made within five days after completion of job." This letter was signed: "The Riviera Thetre Club, Mrs. E. Spearman."

The heating company installed the equipment, furnishing all necessary labor and material. The cost of the work was \$5,023. After only a few performances, the venture failed and the theatre was closed. This question was presented the court:

Who is liable for payment of the \$5,023 cost for installation of the ice skating rink?

The testimony showed that Jack Joyce owned and operated the Joyce's Riviera Theatre Club on whose stationery the order was given to the heating company. On the other hand, this order was signed by Mrs. Spearman, who did not stipulate that she was signing the contract for Joyce. Spearman admitted signing the contract, but she contended that she signed the contract as a courtesy to Jack Joyce. The higher court held Spearman personally liable on the contract, and said:

"Counsel are correct as to their contention that the evidence affirmatively shows that Mrs. Spearman was not the owner or proprietor of the theatre club, but it does show that she executed the contract and bound herself personally for the full payment of the work performed thereunder."

Mrs. Spearman could have avoided personal responsibility on this contract or letter had she signed it, "The Riviera Theatre Club, By Mrs. E. Spearman, as agent."

No License Law Can Be Confiscatory

A STATE, county or city tax on theatres is void if it is unreasonable and confiscatory. Furthermore, evidence that a city is in dire need of additional money to balance its budget will not justify unreasonable taxation. A recent higher court decision of this effect was given in City of St. Petersburg v. Florida Coastal Theatres, Inc. (43 So. [2d] 525). The City of St. Petersburg, Florida, had passed an ordinance imposing a license tax on motion picture theatres which netted the city \$775 per year. Later the city enacted a new ordinance which increased the taxes on theatres from \$775 to \$2,175; and in addition to this increase, another tax of 10% on gross admissions. This latter tax was in addition to the 20% Federal admission tax.

The reason the city imposed these heavy new taxes on theatres was that when the city made up its budget for the fiscal year and all anticipated revenues were contemplated, it was found that there would be a deficit of \$1,240,000. The higher court promptly held the new tax laws void, and said:

"The power to tax is not the power to destroy a legitimate business. The test of an excise tax is that which is just and reasonable, not that which the city demands to balance a budget. . . . If all one's returns from a venture are to be funneled into the government till for taxes and subventions, then the proprietor becomes a pawn of the state . . ."

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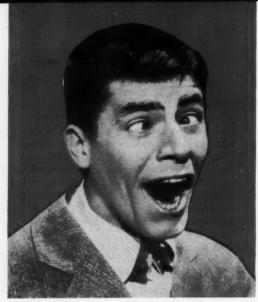


Dean Martin

says:
"Meet my
partner,

Jerry Lewis

He and I share a box of two-way cold tablets. Well, anyway, here he is:"



"I can see myself now!"



"I kill myself with this routine



I shouldn't breathe a word of this, but."



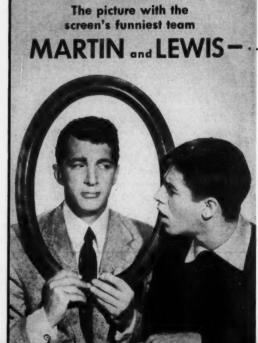
"It's just a little thing I whipped up."



"Her family objects to me!"



"Valentino...then Gable...now me!"



My Friend Irma Goes Wes

Your July 4th
Attraction from PARAMOUNT

"MY FRIEND IRMA GOES WEST" A
Wallis Production • Starring John II
Corinne Calvet • Diana Lynn • Di
Martin and Jerry Lewis with Ma
Wilson as Irma • Directed by Hal Wal
Screenplay by Cy Howard and Parkela

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The Froduct Digest

Louisa

Universal Intern'l-Ageless Romance

Here we have a light, bright and sprightly comedy which should prove happily salable and thoroughly entertaining in any situation and for audiences of any age, sex or location. It is entertainment, first, last and all the time, well produced, most satisfactorily cast and skillfully

directed.

As produced by Robert Arthur from a story and screenplay by Stanley Roberts, it offers for marquee purposes names which are associated in the public mind with appealing comedy and excellent performance. They all prove their worth: Ronald Reagan, Charles Coburn, Ruth Hussey, Edmund Gwenn and Spring Byington. Much of the success of the picture is due to

the novel theme, that of the elderly widow, prey to loneliness, who falls in love with the local grocer and becomes involved in a romantic triangle when an elderly bachelor also falls in love with her. In counter-point there is the puppy-love of a 17-year-old couple whose romance makes delightful contrast and comparison with

makes delightful contrast and comparison with that of the elderly folks.

Alexander Hall in his direction has skillfully played his story ingredients to the greatest ad-vantage, and the film is replete with highly amusing situations. Reagan and Miss Hussey find their home life disturbed when Miss Byington, his widowed mother, comes to live with them. Seeking to turn her to other interests, she finds companionship and love in Gwenn, local grocer, much to the astonishment of the family and especially to Piper Laurie, young

granddaughter.

As if that's not enough, Reagan's boss, Coburn, wealthy bachelor, meets and tumbles headburn, wealthy bachelor, meets and tumbles headover-aging-heels for grandma, too. There is
sheer audience delight in the resulting sparring,
mental and physical, of the two oldsters in pursuit of the lady of their hearts. Everybody's
happiness nearly comes a cropper before the
wedding of Miss Byington and Gwenn, with Coburn muttering in the background.

It "sees" loads better than it "tells." There
are no deep guffaws produced, but it is
"chuckle-full" from start to finish, and should
be equally productive of exhibitor smiles.

Seen at a preview in New York. Reviewer's

Seen at a preview in New York. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

PCA No. 14503 Gener	t. Running time, 90 minute ral audience classification.	s.
Hal Norton	Ronald Reaga	n
Mr. Burnside	Charles Cobur	'n
Meg Norton	Ruth Husse	y
Mr. Hammond	Edmund Gwen	m
Louisa Norton	Spring Byingto	m
Cathy Norton	Piper Lauri	ie
Jimmy Blake	Scotty Becket	++
Jimmy Hunt, Connie	Gilchrist, Willard Waterman	n
Marjorie Crosland, Mart Willock	tin Milner, Terry Frost, Day	e

Good Humor Man

Columbia—Slapstick Comedy

Director Lloyd Bacon, whose distinguished career dates back to Keystone comedy days,

PRODUCT DIGEST SECTION, JUNE 3, 1950

turns in for producer S. Sylvan Simon here what might be termed a complete anthology of slapstick, piling laugh on laugh until the rafters rock. Few feature pictures so outrightly physical in their humor have come to the screen in sical in their humor have come to the screen in the last 20 years. An unprepared Hollywood Boulevard audience which witnessed the preview screamed its satisfaction. Billed frankly for what it is, the picture figures to run up solid grosses in almost any type of situation save swanky spots where belly laughs are considered impolite. impolite.

Jack Carson as the Good Humor man whose love for a private detective's secretary leads to his being chief suspect in an armed robbery case has the finest opportunity to display his robust talent in several years. Complications in the script by Frank Tashlin are too numerous, swift, surprising and productive for description in synopsis. But the story is always incidental to gags on which the picture travels from laugh to laugh in mounting tempo, culminating in pandemonium with even a custard-pie routine, on a bigger and better scale, brought in toward the finish.

A large cast surrounding Carson pitch to him throughout, each contributing his or her telling bit to the uproarious whole.

Previewed at the Pantages theatre, where a paying audience gave it a rousing response. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, June, 1950. Running time, 80 minutes.
PCA No. 13961. General audience classification.
Biff JonesJack Carson
Margie BellewLola Albright
Bonnie ConroyJean Wallace
Stuart NagelGeorge Reeves
Peter Miles Frank Kerguson

My Friend Irma Goes West

Paramount-Wallis-Martin & Lewis Comedy

No doubt about it. If the first film of this series, "My Friend Irma," was a test if the night club and theatre song-and-comedy team of

Dean Martin and Jerry Lewis could make their mark in films, the sequel more than proves it.

In "My Friend Irma Goes West" the boys show that they have what it takes to lift a vehicle from the routine class. The cast, except for the addition of Corinne Calvet and other minor roles, is precisely the same as it was in the first picture and the situations aren't too different either. In this one Martin is again the struggling singer who, with his friend, Lewis trying to hit the big time. John Lund

> SHOWMEN'S REVIEWS ADVANCE SYNOPSES SHORT SUBJECTS THE RELEASE CHART

plays the ne'er-do-well agent, Marie Wilson is the helpless and hapless Irma, and Diana Lynn is the other half of the love interest. The burden of the comedy, of course, falls on Jerry Lewis and how well he carries it! Here

is one of the screwiest, zaniest characters that has hit the screen in a long time. Nothing he does makes sense and some of the sequences— for example his leading a band—are hilariously funny. Some of the bits of nonsense Lewis does will be familiar to those who have seen him in person, but no matter—they come off just as well on film. Martin as the straight man and foil does a competent job and appears much more assured than he did in his first film, especially when he sings in his smooth and casual manner.

The picture again opens in New York with Martin appearing on a television show. (Here some sly pokes are taken at video—the jumping image, etc.) A film producer, who later turns out to be an asylum fugitive, has talked them into a picture deal, but when they discover the truth, the group is stranded in Las Vegas. There they become involved with gamblers and gangsters and the windup finds the naive Irma getting a

and the windup finds the naive Irma getting a reward for capturing the criminals.

The film runs a little long for what it has to accomplish, but the end results are satisfactory. Starting off with a bang, it eases off into some pointless situations but picks up at the finish. It's all good, clean fun.

Marie Wilson is properly nit-witty as Irma, while Lund and Miss Lynn repeat their roles in a satisfactory manner.

in a satisfactory manner.

Produced by Hal B. Wallis, the picture was directed by Hal Walker from a screenplay by Cy Howard and Parke Levy. Exploitation material here is good with the radio show of the same name available for tie-up purposes from coast-to-coast.

Reviewed at a sneak preview at the Paramount theatre in New York, where a matinee audience laughed heartily during the comedy sequences. Reviewer's Rating: Good.—CHARLES LAZARUS.

Release date, July 4, 1950. Running time, 91 minutes.
PCA No. 14476. General audience classification.
Al John Lund
Irma Peterson Marie Wilson
Jane Stacey Diana Lynn
Steve Laird Dean Martin Seymour Jerry Lewis Corinne Calvet, Lloyd Corrigan, Donald Porter

So Young, So Bad

United Artists-Reform School for Girls

Produced in New York by Edward J. Danziger and Harry Lee Danziger, this is a dra-matic, occasionally sentimental and moving ac-count of conditions in a state-run corrective home for girls and a one-man crusade to im-prove them with a measure of kindness and understanding. Since the picture is highly exploitable and well-acted it should prove strong at the box office

Paul Henreid is the only well known name

(Continued on following page)

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(Continued from preceding page)

in the cast but this proves to be an asset rather than a disadvantage. A lot of attractive new faces are introduced here and many acquit them-

selves with such an obvious display of talent, the exhibitor probably will see more of them. The subject of the film has been treated with good sense and comparatively little of the stark realism with which productions of this kind often are endowed. It is a believable story about an institution run in a cruel manner by a staff tinged with sadism and a complete dis-regard for the needs of the individual. There is regard for the needs of the individual. There is brutality here, to be sure, but it isn't overdone and there is just enough of it to arouse the resentment of the viewer.

Bernard Vorhaus directed from a story and screenplay by Jean Rouverol and Mr. Vorhaus himself. Prolonged conversation scenes are matched with a cleverly-balanced mixture of dramatic action as the girls react to the kind treatment of psychiatrist Henreid, aided by astreatment of psychiatrist Henreid, aided by assistant Catherine McLeod. There is a healthy moral in this story that shouldn't be lost on the viewer—that there is no such thing as an altogether bad adolescent and that background and environment must be blamed for many of the ills of our society.

Anne Jackson stands out as Jackie, the tough girl, and Enid Pulver, Anne Francis and Rosita Moreno give fine performances in other prominent parts. Grace Coppin makes a completely believable matron, and Cecil Clovelly is good as the institution's director anxious to cover up conditions. Their performances help to give the picture substance and box office value.

Seen at the United Artists screening room in lew York. Reviewer's Rating: Good .- FRED

The Blue Lamp

Eagle Lion-Rank—Cops Without Guns

Done in a semi-documentary style and skillfully put together, this is excellent dramatic en-tertainment for British audiences who here are given an insight into the workings of their unarmed police force and a glimpse of the men

In the U. S., where Hollywood very definitely has cornered the market on crime films, "The Blue Lamp" looks like no more than a copy—and not a very good one at that—of the ordinary "B" thriller, set in a new locale and lacking sadly in drive and excitement. It's not quite the thing the art houses go for and it definitely has limited appeal for the regular theatres. Add to that the handicap of British accents and local

'The Blue Lamp" tells the story of the close cooperation between the various departments of the British police, of the cheerfulness and heroism of the members of the force, many of whom are veterans, and the smoothly integrated opwho has shot a policeman. A Michael Balcon production, it was directed at a leisurely pace by Basil Dearden from a screenplay by T. E. B. Clarke.

The large cast delivers some fine characterizations but here too, the American and British conceptions of detectives are at variance. Jack Warner is his old reliable self as the veteran warner is nis old reliable sen as the veteran policeman who gets shot by holdup man Dirk Bogarde; Jimmy Hanley plays a rookie cop and Gladys Henson is good as Warner's wife. After a very slow and tedious start the picture picks up speed, ending with the capture of the criminal.

Seen at a New York screening room. Re-

Seem at a vecto 1 or.

viewer's Rating: Fair.—F. H.

Release date, June, 1950. Running time, 34 minutes.

PCA No. 13840. General audience classification.

ADVANCE SYNOPSES

and information

HILLS OF OKLAHOMA

(Republic)

PRODUCER: Franklin Adreon. DIRECTOR: R. G. Springsteen. PLAYERS: Rex Allen, Elizabeth Fraser, Roscoe Ates.

MELODRAMA. Rex, head of the Cattleman's Association, convinces the ranchers that they should combine their herds and try collections beginning. they should combine their herds and try collective bargaining. He meets opposition from Brock, son of a wealthy meat packer, that his father must be paid a huge sum before the cattle can cross his land on their way to the market. Rex tries to borrow the money but is stymied by Hank, Brock's friend. After several unsuccessful attempts Rex appeals to a rival meat packing company. Brock attempts to sabotage Rex's plan and is caught in his own plot, thereby ending his father's monopoly.

(United Artists)

EXECUTIVE PRODUCER: Harry M. Popkin. PRODUCER: Mort Briskin. DI-RECTOR: James V. Kern. PLAYERS: Robert Young, Betsy Drake, John Sutton, Florence Bates, Morris Carnovsky, Henry O'Neill, Jean Rogers, Raymond Largay, Shirley Bal-lard. Vici Raaf.

MELODRAMA. Jeff, rising young architect MELODKAMA. Jeft, rising young architect in a small town, meets Ellen and falls in love with her. She is also attracted but his strange actions baffle her. She learns that on the eve of their wedding day Jeff's former fiance was killed in an auto accident when Jeff was in the car behind her. Jeff's seeming absent-mindedness since the accident plus a few unfortunated ness since the accident, plus a few unfortunate "accidents" leads Ellen to investigate the moaccidents leads Eilen to investigate the mo-tives for his behavior. Sheppard, father of the deceased fiance, who owns most of the town, is discovered to own a painting which figures prominently in one of Jeff's mysterious acci-dents. Finally Ellen uncovers the key to the whole story, forces the guilty person to confess and save their future from further doubt.

WHERE THE SIDEWALK ENDS (20th Century-Fox)

PRODUCER - DIRECTOR: Otto Preminger. PLAYERS: Dana Andrews, Gene Tierney, Gary Merrill, Craid Stevens, Harry Von Zell, Karl Malden, Robert Simon, Bert Freed, Don Appell.

MYSTERY DRAMA. Mark, tough New York detective, misses out on a promotion be-cause of his record of assault and battery in handling arrests. His superior takes him off a murder case and in his anxiety to solve it and prove himself he accidentally kills a man. Mark plants clues to absolve himself but his plot backfires when he meets Morgan and her father who is innocently accused of the crime. In his effort to clear the father of the girl he loves, Mark becomes more human and eventually turns himself over to the police after trying to help them in the arrest of the original murderer.

DESTINATION MURDER (RKO Radio)

PRODUCERS: Edward L. Cahn, Maurie M. Suess. DIRECTOR: Edward L. Cahn. PLAYERS: Joyce MacKenzie, Stanley Clements, Hurd Hatfield, Albert Dekker.

GANGSTER MELODRAMA. Gangster Norton orders the killing of Mansfield, whose daughter sees the runaway culprit. She identifies the man as Jackie, but the police are looking for the leader. Laura decides to do her own investigating and cultivates Jackie who gets her a job in Norton's nightclub. When Norton's When Norton's girl friend and Jackie try to blackmail him they both get killed, and Laura is sure of the murderer's identity. Since she has fallen in love with Norton she begs for his help in convicting Armitage, his henchman. Norton pretends to agree because he wants to get rid of Armitage and frames Laura into shooting the latter. The police finally succeed in setting. latter. The police finally succeed in setting a trap for Norton who uses Laura as a shield for the last time.

WHERE DANGER LIVES (RKO Radio)

PRODUCER: Irving Cummings, Jr. DI. RECTOR: John Farrow. PLAYERS: Rob-ert Mitchum, Faith Domergue, Claude Rains, Maureen O'Sullivan, Charles Kemper.

MELODRAMA. Dr. Cameron's life becomes complicated when he breaks his romance with Nurse Dorn and falls in love with Margo, a patient. When Margo evades his marriage proposals he goes to her home and finds her husband, who tries to warn him of Margo's mental illness. Cameron and the husband quarrel, and while Cameron is unconscious, the husband is killed. Margo and Cameron flee and Margo, worried over her possible arrest for the murder of her husband, confesses to Cameron about her years of psychiatric treatment. In a panic she tries to kill Cameron, but he recovers in time to stop her from leaving the country. She is apprehended by the police and Cameron is cleared

RIDER FROM TUCSON (RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Lesley Selander. PLAYERS: Tim Holt, Elaine Riley, Douglas Fowley, Veda Holt, Elais Ann Borg.

MELODRAMA. Dave and Chito, two cow punchers, help Tug, who has staked a rich gold claim, when some outlaws try to get his mine. The outlaws kidnap his bride-to-be but Dave and Chito trace her and stage a rescue by means of a clever ruse. Meanwhile, the gang tries to make a deal with Tug, thinking they still have his figure, but they start a fight among them. his fiance, but they start a fight among themselves and the town badman gets killed. While Dave chases the murderer Tug is abducted. Chito and Dave discover his whereabouts and free him from his captors after a spectacular gun fight, just as the sheriff appears to arrest

THE FLAME AND THE ARROW (Warner)

PRODUCERS: Harold Hecht and Frank Ross. DIRECTOR: Jacques Tourneur. PLAYERS: Burt Lancaster, Virginia Mayo, Robert Douglas, Aline MacMahon.

ADVENTURE MELODRAMA. the Arrow, and his son Rudi come down from the mountains to a city in ancient Italy so that Rudi can see his mother and form a strong hatred for the invading band led by Ulrich of Hesse, who has just returned with a fresh band of mercenaries to reinforce his control of this rebellious district. With Ulrich is also his niece Anne. Dardo provokes a fight, is badly wounded, and his boy is taken prisoner to Ulrich's castle. Dardo sends word through Anne that he is coming for the boy, but when he reaches there he is unsuccessful and takes Anne reaches there he is unsuccessful and takes Anne as a hostage instead. Ulrich threatens to kill a henchman so Dardo releases Anne. Dardo goes to the castle, using a ruse, and starts his attack with his own gang. This results in his victory over Ulrich, recovery of his son, and continuing affection for Anne.

SHORT SUBJECTS

reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 306-307.

Running times are those furnished by the distributor.

CANDID MICROPHONE NO. 4 (Col.)

Candid Microphone (2554)
With his hidden camera and microphone, Allen Funt again provokes laughs at the antics of unsuspecting victims. Posing first as an infants' wear salesman, then an ice cream vendor, and later as a store proprietor, he creates interesting and spontaneously funny situations with the various people encountered.

Release date, April 20, 1950 10½ minutes

COLLEGE SPORTS PARADISE (Col.)

World of Sports (2807)
Sports life at the University of Miami, located at Coral Gables, Florida, where a large variety of sports are featured on its curriculum, is demonstrated in this one-reeler. One of the major sports at the university is fishing, with interesting shots shown also on polo and swim-

Release date, April 20, 1950

HIGHLIGHTS OF BASKETBALL (Warner)

Featurette (6105)
Some of the best games of recent years in high school, college and professional basketball pass before the action-camera lens in this fea-turette. There are CCNY's Grand Slam, the tarette. Here are Color's Grain Stain, the famous Harlem Globetrotters, and the Minneapolis Lakers, featuring George Mikan, selected by the sports writers of America as the best basketball player of the past fifty years.

Release date, April 29, 1950 20 minutes

SUNSHINE U (RKO)

Screenliner (04,209)
"Sunshine U," otherwise the University of Miami, is the subject of this Screenliner produced by Burton Benjamin. The modern institution of learning has 260 acres of land near Coral Gables, Fla., with an enrollment of better than 10,000 students. The climate favors education as an outdoor affair with athletic activities that the favorage of the control of the corresponding to the control of the corresponding to the control of the corresponding to tivity, the study of Botany, and the Experimental Farm some of the high spots in the curri-

Release date, April 21, 1950

PRIMITIVE PLUTO (RKO)

Walt Disney Cartoon (04,114)

Pluto is plagued by a little creature who sets himself up as Pluto's "Primitive Instinct." Dis-gusted with Pluto for being a softie, Primitive Instinct persuades Pluto to hunt for his food in the woods like a real dog. Pluto runs into trouble when he meets a bear and arrives home to find that his Primitive Instinct has eaten all the food in the house. Release date, May 19, 1950

PUSS-CAFE (RKO)

Walt Disney Cartoon (14,115)

A couple of cats discover a paradise-like yard abounding in birds, fish and milk. Pluto, the guard is asleep but awakens in time to give chase. As usual, he takes a beating but succeeds in chasing the cats back to their ashcan

Release date, June 9, 1950

7 minutes

TARTS AND FLOWERS (Paramount)

Noveltoon (P9-6)

Madcap Little Audrey bakes a gingerbread man who is about to marry Miss Angel Cake when the villain, Devil's Food Cake, kidnaps the bride. A merry chase is on, but all ends

Release date, May 26, 1950

7 minutes

PROGRESS ISLAND (Univ.)

PROGRESS ISLAND (Univ.)
Variety View (5344)

Ben Grauer is the commentator in this subject about the island of Puerto Rico, which is 6½ hours by air from Miami and over which the Stars and Stripes have flown for 50 years. Making rapid progress, the island is at last coming into its own with huge dams erected for industrial enterprise. Agriculture plays an important part with tobacco, pineapple, sugar and salt among the principal products.

Release date, March 13, 1950

9 minutes

LEO REISMAN and ORCHESTRA

(Warner)

Melody Master Band (6806)
This reissue is another Warner band short Reisman and his musicians render several popular numbers. Among the songs heard are "St. Louis Blues," "Make Love with a Guitar," "What Is This Thing Called Love," and "Take Love".

Release date, May 27, 1950

10 minutes

THE BAUER GIRLS (RKO)

The Bauer girls, 21-year-old Alice, and 16-year-old Marlene, with their father, Dave, stage a golf exhibition playing 18 holes with Alice scoring 69 and Marlene, 66. The slow motion camera shows the intricate plays of the famous girls, who have mastered every shot of impor-tance in golf, and who are reputed to be the most formidable double threat of the sport.

Release date, May 5, 1950

8 minutes

AN EGG SCRAMBLE (Warner)

Merrie Melodies Cartoon (6711)

Prissy, an old maid hen, undertakes to get back the only egg she ever laid when she dis-covers it has been sold by Porky Pig, the farmer. Trailing the egg to the city, she gets mixed up in a gangster gunfight, but recovers the precious egg, which hatches into a miniature Prissy chick. Release date, May 27, 1950 7 minutes

HIS BITTER HALF (Warner)

Merrie Melodies Cartoon (6710)

Daffy Duck thinks he has won himself a wife and a comfortable home when he answers an advertisement for a "Gentleman Duck." But he no sooner has the ring on her finger when she transfers it to his nose. Daffy considers himself lucky to get out from under with only a few feathers missing,

Release date, May 20, 1950

JINGLE, JANGLE, JUNGLE (Para.)

Screen Song (X9-8)

There is plenty of melody and madcap humor There is plenty of melody and madcap humor in this zany tour through darkest Africa. The Congo River flows to a rhythmic conga beat, hunters turn up on the dinner menus of crocodiles and cannibals, and strange jungle creatures frolic about. It's all in fun and the audience joins in singing the popular "Civilization" to the beat of the bouncing ball.

Release date, May 19, 1950 7 minutes

INKI AND THE LION (Warner)

Blue Ribbon Cartoon (6309)

Litle Inki, the jungle native, provides a hilarious situation when he discovers that the Lion he is hunting is stalking him. Inki is saved by the little Mina Bird as the lion is about to trap him.

Re-release date, May 20, 1950

GOLD STRIKE (Univ.-Int'n'l)

Musical Western (5354)

Tex Williams and his pals, Smokey Rogers and Deuce Spriggens, crack down on a gang of outlaws seeking possession of a hidden gold mine in this musical featurette. There are plenty of action thrills and suspense, lightened by comedy and romance as Tex and Deuce porby comedy and romance as 1 ex and Deuce por-tray peace-loving cowboys who run into ex-citement in a deserted ghost-town, of which Smokey pretends to be the mayor. Shirlee Allard is the leading lady of the film, produced and directed by Will Cowan. Release date, March 30, 1950 25 minutes

SHOOT THE BASKET (Warner)

The country's top "fives" in swift-moving scenes which demonstrate basketball as a favorite American sport is presented here. High school, college and professional teams provide the action. Highlights are CCNY's grand slam; Harlem Globetrotters and the Minneapothe action. lis Lakers. George Mikan, selected as the best basketball player of the last 50 years by sports writers, is featured.

Release date, April 29, 1950 20 minutes

JERRY AND THE LION (MGM)

Technicolor Cartoon (W-142)

Jerry befriends an escaped circus lion and hides him in the basement of his house. big problem is to feed the lion and to keep Tom away from him. He finally succeeds in putting the lion on a boat bound for Africa.

Release date, April 8, 1950 7 minutes

ALPINE CHAMPIONS (Warner)

Sports Parade (6507)

A challenge for mountain climbing sportsmen A challenge for mountain climbing sportsmen is given in this subject showing the snow-crest-ed heights of majestic Mount Blanc, highest Alpine peak in Europe. The Technicolor scenery and sure-footed Alpine climbers add up to some exciting film footage. Highlight of the film is the daring rescue of an injured man down the hazardous slopes of the mountain. Release date. May 6, 1950 10 minutes

BEACH PEACH (Paramount)

Popeye (E9-5)

Popeye saves the day again with the aid of his ever-handy can of spinach. This time his opponent is a lifeguard who fancies himself a wolf and makes a play for Olive Oyl, Popeye's girl. After Popeye partakes of his muscle-building spinach, there's never any doubt who the winner will be. Release date, May 12, 1950

7 minutes

YANKEE DOODLE DONKEY (Paramount) Noveltoon (Z9-6)

Brought back by popular acclaim, the story of Spunky, the donkey, trying to join the army has plenty of laughs. The army is the WAGS, dog army, and Spunky does all right at concealing his identity until his ears give him away and he is dismissed. He redeems himself by defeating a flea army and is returned as a hero. Re-Release date, May 5, 1950

YANKEE DOODLE MOUSE (MGM)

Gold Medal Reprint Cartoon (W-164)

Tom and Jerry declare war on each other in an all-out battle which includes tanks, smoke screens and fireworks. This was an Academy Award winner when first released. Release date, not set 7 minutes

PRODUCT DIGEST SECTION, JUNE 3, 1950

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Flan Flyin Fort

Girls Girls God Gold Gold Gold

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THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

ning times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT
DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 306-307, issue of May 20, 1950.

Feature product listed by Company on page 304, issue of May 20, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

					REV	IEWED -	RATINGS-		
			Release	Running		synopsis	Nat'l		Herald
TITLE—Production Number—C	ompany	Stars	Date	Time	Issue	Page	Groups	L. of E	
		Dennis O'Vanta Cala Ca							
ABANDONED (707)	Univ.	Dennis O'Keefe-Gale Storm	Oct.,'49	79m	Oct. 8	41	A	A-2	Good
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98	A	A-2	Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18,'49	101m	Nov. 5	73	A or AY	A-2	Excellent
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4,'50	85m	May 13	293		В	Good
Adventures of Ichabod & Mr. Toa		M 1. m.							
(color) (093)	RKO	Walt Disney Feature	Oct. 1,'49	68m	Aug. 27	4730	AYC	A-I	Excellent
Against the Wind (Brit.) (965)	EL	Robert Beatty-Simone Signoret	Sept., '49	95m	May 28	4626	AYC	В	Good
Alias the Champ (817)	Rep.	Robert Rockwell-Barbra Fuller	Oct. 15,'49	60m	Oct. 29	66		A-2	Good
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	В	Excellent
Always Leave Them Laughing (90)	8)* WB	Milton Berle-Virginia Mayo	Nov. 26,'49	116m	Nov. 26	97	AYC	В	Very Good
Amazing Mr. Beecham (Brit.) (02		Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2	Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dah		89m	Dec. 24	129	AYC	A-I	Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	В	Average
Angels in Disguise (4818)	Mono.	Leo Gorcey-Huntz Hall	Sept. 25,'49	63m	Nov. 26	98	AYC	A-2	Fair
Annie Get Your Gun (color)	MGM	B 11 11) May 23,'50	107m			AYC	A-2	Excellent
	Lippert	A. Curtis-R. Hayden-C. Thurston			Apr. 15	261	AIC		
Apache Chief (4824)		Rex Allen-Gordon Jones	Nov. 4,'49	60m	Oct. 22	59	AVO	A-I	Fair
Arizona Cowboy, The (4961)	Rep.		Apr. 1,'50	67m	May 13	294	AYC		Fair
Arctic Fury (011)	RKO	Del Cambre-Eve Miller	Oct. 1,'49	61m	Oct. I	34	AYC	A-I	Good
Armored Car Robbery	RKO	Robert Sterling-Adele Jergens (trad						_	
Asphalt Jungle, The (29)	MGM	Sterling Hayden-Louis Calhern	June 2,'50	112m	May 6	285		В	Excellent
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A -	В	Very Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11,'50	91m	Jan. 21	161	A	A-2	Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2	Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smiley Burnette	Oct. 20,'49	56m	Nov. 5	(S)75	AYC	A-I	
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, 49	65m	Aug. 13	4714	AY	A-2	Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4,'50	93m	Feb. 18	198		A-2	Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1,'50	75m	Mar. II	221	A	B	Good
Battleground (16)*	MGM	Van Johnson-John Hodiak	Jan. 20,'50				AY		
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (e		118m		33	~1	A-I	Superior
	Col.	Robert Hutton-Lola Albright		114m	Mar. 25	238	AVO		
Beauty on Parade	-		May 4,'50	66m	Mar. 25	237	AYC		Good
Belle of Old Mexico (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1,'50	70m	Feb. II	189	AY	A-2	Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8,'50	67m	Jan. 21	163	AYC		Good
Beware of Blondie	Col.	Penny Singleton-Arthur Lake	Not Set	66m	Apr. 8	254			Fair
Beyond the Forest (906)	WB	Bette Davis-Joseph Cotten	Oct. 22,'49	96m	Oct. 22	59	A	В	Average
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, 50	82m	Mar. 18	229		A-2	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4,'49	92m	Nov. 5	73	AY	В	Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2	Excellent
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2,'49	66m	Sept. 10	(S)11	AYC	A-I	
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22,'49	60m	Jan. 28	169	A or AY	A-2	Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12,'50	66m	Feb. 4	(S) 178	A	B	0000
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6,'49	66m	Oct. 8		AYC	A-I	
	Col.	Penny Singleton-Arthur Lake	Mar. 9,'50			(S)42			
Blondie's Hero (206)	MGM			67m	Mar. II	(S)223	AYC	A-I	
Blossoms in the Dust (color) (17)	MOM	Greer Garson-Walter Pidgeon (reissue) reb. 17, 50	100m	Jan. 28	170			
Blue Grass of Kentucky (color)	Maria	Dell Mells I has I							
(4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22,'50	72m	Jan. 21	161	AYC	A-I	Excellent
Blue Lamp, The (Brit.)	EL	Jack Warner-Jimmy Hanley	June, 50	84m	June 3	322	AYC	A-2	Fair
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21,'50	63m	Dec. 24	130	A	A-2	Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18,'49	76m	Jan. 14	153	AYC	A-I	Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28,'49	92m	Aug. 27	4730	A	В	Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb. 9,'50	88m	Jan. 14	153	AY	A-2	Good
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept. 16,'50		Mar. 25	(S)238			
Boy from Indiana (024)	EL	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. I	246	AYC	A-2	Good
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12,'49	87m	Oct. 22	58	AY	A-2	Good
Bright Leaf	WB	Gary Cooper-Lauren Bacall				313	A	B - 2	Very Good
	Univ.	Yvonne de Carlo-Philip Friend	July 1,'50	110m	May 27				
Bucceneer's Girl (color) (912)	Oniv.	TVORTE DE CATIO-FRITIP FRIEND	Mar.,'50	77m	Mar. 4	213	AYC	A-2	Good
CACED (02E)	WB	Eleanor Bashas Asses Marris I	I 10 100	01-				4.0	V C
CAGED (925)		Eleanor Parker-Agnes Moorehead	June 10,'50	96m	May 6	286	A	A-2	Very Good
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18,'49	74m	Apr. 21	(S)278		A-I	

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TITLE—Production Num Captain Carey, U.S.A. (49		mpany Para	Stars		Release Date	Running Time	(S)=s		Nat'l	-RATIN	Herald
Captain China (4911)	,	Para.		A	pr. 12,'50	83m			Groups	L. of D	. Review
Captive Girl Capture, The (073)		Col			Feb., '50	97m	Feb. 25 Nov. 5	205	AYC	A-2	Very Goo
Cargo to Capetown (236)		RKO			Not Set	73m	Apr. 22	74 271	AY	A-2	Very Goo
Chain Lightning (905)		Col. WB	D. Crawford I Ireland E D.	ew	Apr. 8,'50	91m	Apr. 8	254	A	В	Fair
Challenge to Lassie (color)	(10)	MGM	I IUMPHIEV BOGART-Floanes B		Apr., '50 b. 25, '50	80m	Apr. I	246	AY or AY	CB	Fair Good
Champagne for Caesar		UA	Edmund Gwenn-Donald Cris Ronald Colman-Celeste Holi		ec. 16,'49	94m 76m	Feb. 4 Oct. 22	177	AY or AY	C A-2	Excellent
Cheaper by the Dozen (color (009)*				m A	pr. 7,'50	99m	Feb. 11	58	AYC	A-1	Good
Chicago Deadline (4905)*	20	Hh-Fox	Jeanne Crain-Clifton Webb- Alan Ladd-Donna Reed	Muss I -			. 00. 11	186	AYC	A-2	Fair
Chinatown at Midnight (218	1)	Para.	Alan Ladd-Donna Reed	No No	Apr., '50	85m	Apr. I	245	AYC	A 1	v -
Christopher Columbus (Brit.	.)	Col.	Hurd Hatfield-Jean Willes		ov. 11,'49 in. 19,'50	87m	Aug. 13		AY	A-1 A-2	Very Good
(color) (708)		Univ.	Fradric March Fl		17, 30	67m	Nov. 26	98	AYC or AY	Y A-2	Good Fair
Cinderella (color) (094)* City Lights		RKO	Fredric March-Florence Eldri Walt Disney Characters		Oct., '49	104m	Oct. 15				. 411
Code of the Silver Sage (49	421	UA	Charles Chaplin-Harry Marry	, M	ar. 4,'50	75m	Dec. 17		AYC AYC		Good
Colt .45 (color) (922)		Rep. WB	Rocky Lane-Eddy Waller	(reissue) A	pr. 7,'50	85m	May 13	295	AIC	A-1	Excellent
Comanche Territory (color)	(916)	Univ.	Randolph Scott Putt b		r. 25,'50 y 27,'50	60m	Apr. 22		AYC	A-2 A-1	C I
Come to the Stable (922)*		h-Fox	Widureen O'Hara-Mand		May, '50		May 6	285			Good Very Good
Congolaise Conspirator (Brit.) (21)		FC	Loretta Young-Celeste Holm Documentary-Natives		ept., 49	04	Apr. 8 June 25		AYC		Good
Cowboy and the Prizefighter (c	None	MGM	RODert lavior-Flizabath T. I	Apr	. 17,'50	10	May 13	4657 A	AY		Very Good
Cow Town (245)	olor) (956		Dennon-Don Kay Daynald		. 24, 50	87m F	eb. 18		YC or AY		Fair
Crooked River (4926)	Lie	Col.	Cone Autry-Gail Havis		ec.,'49 fay,'50		an. 14		YC		Fair
Cry Murder			James Ellison-Russell Llaud		y 5, 50	70m A	May 13	295			Sood Average
Curtain Call at Cactus Creek (co	J.) (918) L	Jniv.	Carole Mathews-Jack Lord Donald O'Connor-Gale Storm		an.,'50	49 -	lay 20 (S)305			tverage
Customs Agent (204)		Col.	William Eythe-Marjorie Reynol	J. Ju	ine,'50	01	b. 11 lay 27	189	VC.		air
DAKOTA Lil (color) (005)	201			,	18,'50	70	pr. 15		YC Y or AYC	A-1 G	bood
Dalton Gang, The (4913)	20th		G. Montgomery-R. Cameron-M. Don Barry-Betty Adams	Windson E.	L IEO			202	OAIC	A-2 F	air
Damned Don't Cry. The 10211		WB	Don Barry-Betty Adams	Oct			n. 28	169 A		B G	ood
Dancing in the Dark (color) (00	1) 20th-		J. Crawford-D. Brian-K. Smith W. Powell-M. Stevens-B. Drake			00	n. 28 (S	170		A-1	- Ju
Dangerous Profession, A (014) Daughter of Rosie O'Grady (920)	R		CO. Katt-Pat () Reign Ella D.		n.,'50	00	ov. 5	263 A 74 A)	10		ood
David Harding, Counterent						79m O	et. 22	59 A			ery Good
Davy Crockett, Indian Scout			TY HIGIG Parker-Audres I	Apr. 2	I tma		or. I	245 AY	'C	A-2 Fa	
Daybreak (Brit.)			Ceurde Montdomes, Ell. D	Jan.	THE STATE OF		y 27	314		-	cellent ood
Deadly Is the Female Dear Wife (4912)			Fric Portman-Ann Todd John Dall-Peggy Cummins			10	n. 14 y 9	153 AY		Go	ood
Deputy Marshal (4905)			Villiam Molden-loan Caulcald	Jan. 2	1,'50	_	y 9 v. 5	4673		B Fa	
Destination Murder	Lipp		Oli Figli-Frances Langton				v. 12	74 A 81 AY	_	B Go	ood
Destination Tokyo (923)			· Mackenzie-S. Clamonto	Oct. 2 trade) June	8,'49 7	2m Oc	t. 15	49	-	A-I Ve	ry Good
Devil's Doorway (34)	MG		varey Grant-John Gastald 1	issue) June	3 50 12		e 3 (S)	322		A-I Go	od
Devil's Henchmen, The (110)		1	Opert lavior-Louis Calkana				. 29	278			
D.O.A. Doctor and the Girl, The (3)	U		Varner Baxter-Mary Beth Hughe dmond O'Brien-Pamela Britton	Sept. 15			y 6	287		A-I Ave	erage
Juchess of Idaho (color) (22)	MGI			Apr. 21	1,'50 8:			66 137 AY		A-2 Fair	r
Dynamite Pass (022)	MGI RK						1. 17	17 A			ellent
			m Holt-Lynne Roberts	July 14 Mar. 23			20 (5):		-	4-2 Very	y Good
AGLE and the Hawk (4916) (co	olor) Pare	a. Je	hn Payne-Rhonda Fleming		, 50 01	m Mar	. 25	238 AYC	. A	-I Ave	rage
ast Side, West Side (14) asy Living (003)	MGN	M Ja	mes Mason-Karbara Ctaning	May 30		m Feb.		86 AYC			90
len	RKC	410	FOR Mature-Lucille Rall	Feb. 10	140	m Dec.		86 AYC		-00	
erybody Does It (926)	20th-For	, KO	Dert Young-Retey Danks	Sept. 3, July 7,	149 77	m Aug.		22	B	- 00	d
erybody's Dancin' (4922)	Lipper	~ rai	Ul Douglas-Linda Dassall	Nov.		June	3 (S)3	22	^	-2 Goo	d
		· sp	ade Cooley-Richard Lane	Mar. 31,		ach!		I AYC	A-	-2 Excel	llent
LLEN Idol, The (Brit.) st on the Draw (4929)	SRO	Ral	ph Richardson-Michele Morgan			n Apr.	15 2	63	A-		age
ther is a Bachelor (222)	Lippert	Odi	103 EIIISON-KIISSAII Havelen				8	H AY			
Mer of the Reide (20)	Col.	AAII	liam Holden-Colean Con.	June 30,		n May	20 (5)30		В	Very	Good
ner Was a Fullback (025)	MGM 20th-Fox	Spe	ncer Iracy. Joan Rennall	Feb.,' June 16,'		Feb.	11 18		A-:	2 Fair	
ST and the Devil (III)	Col.	LLG	MacMurray-Maurean O'Lland	Oct.,'			13 29	93	A-		lant
eral Agent at Large (4911) ce Riders (4846)	Rep.		Tajo-Nelly Corradi othy Patrick-Robert Rockwell	Not S			20 472		A-2		
din' Rhythm (252)	Mono.	Whi	P WIISON-Andy Clude	Mar. 12,'5	50 60m		6 28 25 23			Good	
Iting Kentuckian The (4000)	Col.	Ead	Affiold-Gloria Hanni	Jan. 29,'5		May			A-1		
ting Man of the Plains (930)	Rep.	John	Wayne-Vera Ralston	Dec., '4		Dec.			A-I		
1000	20th-Fox			Oct. 5, 4	9 100m	Sept.	7 18		A-2		
	r) EL	Kand	lolph Scott-Jane Nigh	Dec., '4	9 94m	0			****	9000	
INIU STAILION THE LOAD!	ATT 4	Bill F	Bannon-Peggy Stewart dwards-Doris Merrick	Oct., '4		Oct. I	-		В	Good	
on Thelma Jordon (See Thelma	Jordon)	Dill L	dwards-Doris Merrick	Mar., '50		Oct. May I	-		A-1	Fair	
Saucer. The	WB	Burt	Lancaster-Virginia Mayo	1.1		y	3 294		A-1	Fair	
dden Jungle (070)	FC	MIKE	Conrad-Pat Garrison	July 22,'50		June					
	Col.	DOU !	Harvey-Forrest Taylon	Jan.,'50 Mar.,'50		Jan. I	1 154		A-I	Fair	
nes of Captain Blood	FC.	Louis	Havward Patricia A4. It	June, '50		May 1	294	AYC	A-2	Fair	
nes of Captain Blood Days Leave	Univ.	Согле	Wilden losette Dan	Feb. 6, 50		May 2				Very G	ood
nes of Captain Blood Days Leave is (910)*	Univ.	LODGE	d O'Connor-Patricia Medina t Cummings-Ann Blyth	Feb., '50	90m	Dec. 17	-10	AVC	A-2	Fair	
nes of Captain Blood Days Leave is (910)* for All (901)		Charle	s Starrett-Smiley Burnette	Nov., 49	83m	Nov. 5		AYC	A-1	Excellen	
nes of Captain Blood Days Leave is (910)*				Dec. 29,'49	55m	Dec. 17		AYC	A-1	Average	0
nes of Captain Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit) (012)	Col.		and I D. L.	Dec.,'49	04		, -, -= 0		A-1		
nes of Captain Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013)	Col.	Jean F	Cent-James Donald	Dec., 49	96m	Jan. 21	163		A-2	Fair	
nes of Captein Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013) om San Lorenzo, The School (213)	Col. EL UA	Duncar	Kent-James Donald Renaldo-Leo Carrillo					4340		1 all	
nes of Captain Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013) rom San Lorenzo, The School (213) Mountain. The (Rrit.) (012)	Col. EL UA Col.	Joyce	Revolds-Ross Food	Feb. 24,'50	59m	Mar. 11	222	AYC	A-I	Fair	
nes of Captain Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013) com San Lorenzo, The School (213) Mountain, The (Brit.) (012) s My Co. Pile (1924)	Col. UA Col. EL	Joyce Valenti	n Renaldo-Leo Carrillo Reynolds-Ross Ford na Cortesa-Dulaia Carri	Feb. 24, 50 Feb. 9, 50	62m	Feb. 18	(S) 199	AYC	A-1 A-1	Fair	
nes of Captein Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013) rom San Lorenzo, The School (213) Mountain, The (Brit.) (012) s My Co-Pilot (924) 1 Gloves Story, The (023)	Col. EL UA Col. EL WB	Joyce Valenti Dennis	Renaldo-Leo Carrillo Reynolds-Ross Ford na Cortesa-Dulcie Gray Morgan-Ray Masson (Feb. 24,'50 Feb. 9,'50 May,'50 June 3,'50		Feb. 18 Jan. 7	(S) 199 146			Fair Good	
nes of Captain Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013) rom San Lorenxo, The School (213) Mountain, The (Brit.) (012) s My Co-Pilot (924) of Stellion The (023)	Col. EL UA Col. EL WB EL Rep.	Joyce Valenti Dennis James Roy Ro	n Renaldo-Leo Carrillo Reynolds-Ross Ford na Cortesa-Dulcie Gray Morgan-Ray. Massey Dunn-Dewey Martin gress-Dala Europe	Feb. 24,'50 Feb. 9,'50 May,'50 June 3,'50 May,'50	62m 90m 88m 76m	Feb. 18	(S) 199 146 278	AYC A or AY	A-1 A-2	Good	
nes of Captain Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013) rom San Lorenzo, The School (213) Mountain, The (Brit.) (012) s My Co-Pilot (924) in Gloves Story, The (023) in Gloves The (603)	Col. EL UA Col. EL WB EL Rep. RKO	Joyce Joyce Valenti Dennis James Roy Ro Al Jolse	n Renaldo-Leo Carrillo Reynolds-Ross Ford na Cortesa-Dulcie Gray Morgan-Ray, Massey (reissue Dunn-Dewey Martin ogers-Dale Evans DD-R. Valentino at al.	Feb. 24, 50 Feb. 9, 50 May, 50 June 3, 50 May, 50 Nov. 15, 49	62 m 90 m 88 m 76 m 67 m	Feb. 18 Jan. 7 Apr. 29 Apr. 29 Oct. 29	(S) 199 146 278 278	AYC A or AY	A-1 A-2 C A-1	Good	
nes of Captain Blood Days Leave is (910)* for All (901) er Outpost (263) Lady, The (Brit.) (013) rom San Lorenxo, The School (213) Mountain, The (Brit.) (012) s My Co-Pilot (924) of Stellion The (023)	Col. EL UA Col. EL WB EL Rep. RKO	Joyce Joyce Valenti Dennis James Roy Ro Al Jolse	n Renaldo-Leo Carrillo Reynolds-Ross Ford na Cortesa-Dulcie Gray Morgan-Ray. Massey Dunn-Dewey Martin gress-Dala Europe	Feb. 24,'50 Feb. 9,'50 May,'50 June 3,'50 May,'50	62m 90m 88m 76m	Feb. 18 Jan. 7 Apr. 29 Apr. 29	(S) 199 146 278	AYC A or AY	A-1 A-2	Good	

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					- DEVI	EWED -	RATINGS-		
TITLE—Production Number—Co	ompany	Stars	Release Date	Running Time		synopsis Page	Nat'i Groups		Herald D. Review
Good Time Girl	FC	Jean Kent-Dennis Price	May 11,'50	81m	May 27	315			Poor
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28,'49	80m	Sept. 17	17	AYC or AY		Very Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10,'50	61m	Mar. II	222	AYC	A-1	Average
Great Rupert, The (019)	EL	Jimmy Durante-Terry Moore	Mar.,'50	87m 92m	Jan. 7	145	AYC	A-1 A-2	Very Good
Guilty Bystander Guilty of Treason (022)	FC EL	Zachary Scott-Faye Emerson C. Bickford-P. Kelly-B. Granville	Jan.,'50 Feb.,'50	86m	Feb. 18 Jan. 7	146	A	A-1	Very Good
Gunfighter, The (015)	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-I	Very Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6.'50	60m	Feb. 18	197	AYC	A-I	Good
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9,'50		May 20	(S)305			
HAMLET (Brit.) (Spcl.)* Happy Years, The (color) (32)	U-I MGM	Laurence Olivier-Jean Simmons Dean Stockwell-Darryl Hickman	Not Set July 7,'50	153m 110m	July 3 Ho May 27	erald (17) 313	AY	A-2 A-1	Very Good
Herbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, 50	60m	Apr. 29	278		A-I	Fair Good
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14,'50	102m	Dec. 10	113	AY	A-I	Excellent
Heiress, The (4924)*	Para.	Olivia de Havilland-Montgomery Cliff		120m	Sept. 10	9	A or AY	A-2	Superior
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313			Good
Hidden Room, The (Brit.) (011)	EL	Robert Newton-Sally Gray	Oct., 49	93m	Jan. 14	(5)222	AYC	A-2	Good
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser Robert Mitchum-Janet Leigh	May 1,'50 Dec. 24,'49	87m	June 3 Nov. 19	(S)322 89	AYC	A-I A-I	V C 1
Holiday Affair (013) Holiday in Havana (217)	RKO Col.	Desi Arnaz-Mary Hatcher	Oct. 13,'49	73m	Oct. 8	(5)42	AYC	B	Very Good
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14,'50	60m	Jan. 7	146		В	Fair
Horsemen of the Sierras (163)	Col.	Charles Starrett-Smiley Burnette	Sept. 22,'49	56m	Dec. 3	(5)106	AYC	A-I	
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24,'50	60m	May 20	303		A-I	Very Good
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25,'50	88m	Apr. I	246	A	A-2	Very Good
ICHABOD and Mr. Toad (See Adver		Humphray Regart Claric Costs	Nat Cat	94m	May 20	201	A	A-2	Van. C
In a Lonely Place	2) WB	Humphrey Bogart-Gloria Grahame Danny Kaye-W. Slezak-Barbara Bates	Not . Set Dec. 31,'49	102m	May 20 Nov. 19	301 89	AYC	A-2 A-1	Very Good
Inspector General, The (color) (9) Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3, 50	87m	Oct. 15	49	AY	A-1	Very Good Very Good
I Was a Male War Bride (923)*		Cary Grant-Ann Sheridan	Sept., 49	105m	Aug. 13	4713	A	В	Very Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
JACKIE Robinson Story, The (032) Jiggs & Maggie in Jackpot Jitters	EL	Jackie Robinson-Ruby Dee	May 16,'50	76m	May 20	301	AYC	A-I	Very Good
(4812)	Mono.	Joe Yule-Renie Riano	Sept. 11,'49	67m	Sept. 3	1	AYC	A-I	Good
Jiggs and Maggie Out West (4909		Joe Yule-Renie Riano	Apr. 23, 50	66m	Mar. 25	237			Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	July 29,'50	145m	Oct. 30	4366	AY	A-I	Superior
Joe Palooka Meets Humphrey (4911		Joe Kirkwood-Leon Errol	Feb. 5,'50	65m	Feb. II	186	AYC	A-1	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr. Pat O'Brien-Wayne Morris	Feb. 18,'50	92m 78m	Dec. 17 Apr. 15	(S)263	A	A-I B	Good
Johnny One-Eye Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	May 5,'50 Feb.,'50	96m	Aug. 13	4713	AYC	В	Very Good
KEY to the City (18)*	мем	Clark Gable-Loretta Young	Feb. 24,'50	99m	Feb. 4	178	A	В	Very Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19,'50	76m	Apr. 29	(S)278	AYC	A-2	
Kill or Be Killed (029)	Col.	Lawrence Tierney-George Coulouris	Apr., 50	78m	May 20 May 6	(S)305 285	AYC	B A-I	Van Gard
Kill the Umpire (235) Kind Hearts and Coronets (Brit.)	EL.	Wm. Bendix-Una Merkel Dennis Price-Valerie Hobson	May,'50 Apr.,'50	101m	May 6	285	A	B	Very Good Excellent
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8,'50	88m	Oct. 22	58	AYC	В	Very Good
LADY Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24,'49	99m	Dec. 3	105	AYC	В	Very Good
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4,'49	58m	Oct. 8	(S)42	AYC	A-I	
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (ea		IIIm	Mar. 25	238			- "
Louisa	Univ.	Ronald Reagan-Ruth Hussey	Not Set	90m 85m	June 3	321	AYC	В	Excellent
Love Happy Love That Brute (016)	UA 20th-Fox	Marx BrosIlona Massey Paul Douglas-Jean Peters	Mar. 3,'50 June,'50	85m	Sept. 24 May 13	26 293	A	В	Fair Very Good
MA and Pa Kettle Go to Town (914) Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. I	245	AYC	A-I	Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Apr., '50		Mar. 25	(5)238	A	В	,
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, 50	98m	Dec. 3	105	AYC orAY	A-2	Average
Man on the Eiffel Tower (color) (06		C. Laughton-F. Tone-B. Meredith	Feb. 4,'50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall Marsha Hunt-John Litel	Feb.,'50 Jan. 5,'50	68m	Mar. 4 Nov. 12	214 82	AYC or AY	A-1 A-2	Good Fair
Mary Ryan, Detective (214) Masked Raiders (012)	RKO	Tim Holt-Marjorie Lord	Oct. 15,'49	60m	Oct. I	34	AYC	A-1	Fair
Masterminds (4819)	Mono.	Leo Gorcey-Huntz Hall	Nov. 27,'49	64m	Jan. 14	154	AYC	A-1	Good
Men, The	UA	Marlon Brando-Teresa Wright	July 13,'50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, 50	64m	Apr. 29	278	AY or AYC	A-I	Fair
Miss Grant Takes Richmond (222)	Col.	Lucille Ball-Wm. Holden	Oct., 49	87m	Oct. I	34	AY	A-2	Excellent
Modern Marriage, A	Mono.	R. Hadley-M. Field-R. Clarke	Not Set	66m	Apr. 8	254	AVC	A-2	Average
Montana (color) (914) Mother Didn't Tell Me (006)	WB 20th-Fox	Errol Flynn-Alexis Smith	Jan. 28,'50 Mar.,'50	76m 88m	Jan. 7 Feb. 4	.45 178	AYC AY or AYC	A-1 A-2	Good
Motor Patrol (4923)	Lippert	Dorothy McGuire-Wm. Lundigan Don Castle-Jane Nigh	June 16,'50	67m	May 13	293	ATSTATO	A-2	Good
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23,'49		Dec. 24	129	A	A-2	Very Good
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22,'50	70m	Jan. 28	(S) 170		A-I	,
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21,'50		Oct. 22	58	A or AY	В	Excellent
My Friend Irma (4903)*	Para.	John Lund-Diana Lynn-Marie Wilson	Oct. 14,'49		Aug. 20	4721	AYC	A-2	Very Good
My Friend Irma Goes West (4922) Mystery at the Burlesque (Brit.) (4926)	Para. Mono.	Marie Wilson-John Lund	July 4,'50 Apr. 16,'50		June 3 Apr. 22	321 271			Good
Mystery at the Burlesque (Brit.) (4926) Mystery Street (35)	MGM	Garry Marsh-Jon Pertwer Ricardo Montalban-Sally Forrest	July 28,'50		May 20	302		A-2	Fair Very Good
NANCY Goes to Rio (color) (19)*	мем	A. Sothern-J. Powell-B. Sullivan	Mar. 10,'50		Feb. 4	177	AYC	A-2	Excellent
Navajo Trail Raiders (868)	Rep.	Allan "Recky" Lane-Eddy Waller	Oct. 15,'49		Oct. 22	59	AYC	A-I	Fair
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb.,'50		Jan. 28	169	AY	A-I	Good
Never Fear (020)	Oth-Fox	Sally Forrest-Keefe Brasselle Richard Widmark-Gene Tierney	Jan.,'50 June,'50		Jan. 14 May 27	154 313	A	В	Good Vany Good
Night and the City (013) No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, 50		Feb. 25	205	A	В	Very Good Good
No Sad Songs for Me (238)	Col.	Margaret Sullavan-Wendell Corey	May, 50		Apr. 15	261	Â	A-2	Excellent

						~ REVIEWED ~		RATINGS-		
TITLE—Production Number—C	ompany	Stare	Release Date	Running Time	(S)=sy Issue		Nat'l	L. of D.	Herald	
OH, You Beautiful Doll										
(color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., 49	93m	Sept. 24	26	AYC	A-2	Very Good	
Oliver Twist (Brit.) (828)	L EL	John H. Davies-Robert Newton	Not Set	115m		(5)4219		4.0	0 1	
Once Upon a Dream (Brit.) (942 One Way Street (915)) EL Univ.	Google Withers-Griffith Jones James Mason-Marta Toren	Sept., '49 Apr., '50	87m 79m	July 9	4673 262	A	A-2 B	Good	
On the Town (color) (11)*	MGM	Gene Kelly-F. Sinatra- Berty Garrett		98m	Apr. 15 Dec. 10	113	AYC	A-2	Excellent	
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	Apr. 28,'50	74m	Apr. 29	278	AIO	A-I	Good	
Our Very Own	ŔKO	Ann Blyth-F. Granger-Joan Evans	June 17,'50	93m	Mar. 25	237	AYC	A-2	Very Good	
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, 50	54m	May 13	295	AYC		Average	
Outlaw, The (066)	RKO	Jack Buetel-Jane Russell	Jan. 7,'50	103m	Dec. 31	138	110	В	Poor	
Outriders, The (color) (24)	MGM Univ.	Joel McCrea-Arlene Dahl Richard Basehart-Marylin Maxwell	Apr. 21,'50	93m 80m	Mar. II Feb. II	185	AYC	A-2	Very Good	
Outside the Wall (913) Over the Border (4952)	Моло.	Johnny Mack Brown-Myron Healey	Mar., '50 Mar. 12, '50	oom	May 20	(S)305	ÂYC	A-2 A-1	Good	
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	В	Fair	
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-I	Fair	
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec.,'49	72m	Oct. 8	41	AYC	A-I	Good	
Perfect Strangers (917)	WB 20th-Fox	Ginger Rogers-Dennis Morgan J. Crain-W. Lundigan-E. Barrymore	Mar. 25,'50 Nov.,'49	88m	Mar. 4	214 33	A or AY	B	Fair	
Pinky* (931) Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, 49	102m 60m	Oct. 1 Jan. 14	154	AYC or AY	A-2 A-1	Excellent Good	
Pirates of Capri	FC	Louis Hayward-Binnie Barnes	Dec. 1,'49	94m	Dec. 10	113	AIG	A-2	Good	
Place of One's Own, A (Brit.) (9		Margaret Lockwood-James Mason	Sept., '49	94m	Feb. 19	4506	A	A-I	Good	
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, 50	88m	Mar. 11	221	AY or AYC	A-2	Good	
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., 49	79m	Dec. 3	106	A or AY	A-2	Average	
Post Office Investigator (815)	Rep.	Warren Douglas-Audrey Long	Sept. 1,'49	60m	Sept. 3	2	AYC		Good	
Powder River Rustlers (4961)	Rep.	Allan "Rocky" Lane-Eddie Waller	Nov. 25,'49	60m	Nov. 19	(S)91	AYC	A-I	r	
Prince of Foxes (929)* Prison Warden (209)	20th-Fox Col.	Tyrone Power-Orson Welles Warner Baxter-Anna Lee	Dec., 49 Dec. 8, 49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent	
Project X	FC	Rita Colton-Keith Andes	Oct. 4,'49	62m 60m	Oct. 29 Nov. 12	81	AY or AYC	A-2 A-2	Fair Fair	
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24,'50	79m	Mar. 4	213	A or AY	В	Good	
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28,'50	59m	Jan. 21	163		A-I	Fair	
Range Land (4845)	Mono.	Whip Wilson-Andy Clyde	Dec. 25,'49	56m	Mar. 25	(S)238	AYC	A-I		
Ranger of Cherokee Strip (856)	Rep.	Monte Hale-Paul Hurst	Nov. 4, 49	50m	Nov. 12	81	AYC	A-I	Good	
Rapture (222)	FC	Glenn Langan-Elsy Albiin	Apr.,'50	79m	Apr. 15	263		A-2	Fair	
Reckless Moment, The (223)	Col. MGM	James Mason-Joan Bennett	Nov.,'49	82m	Oct. 22	58	AY	В	Very Good	
Red Danube, The (4) Red Desert (4914)	Lippert	W. Pidgeon-P. Lawford-E. Barrymore Don Barry-Tom Neal	Dec. 17,'49	119m 60m	Sept. 24 Dec. 31	25 137	AY	A-I	Very Good Good	
Red, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, 49	84m	July 2	4666	AYC	A-1 A-2	Fair-Good	
Red Light	UA	George Raft-Virginia Mayo	Sept. 16,'49	83m	Aug. 27	4731	Alo	A-2	Fair	
Red Shoes, The (Brit.) (color) (S	pcl.) EL	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	В	Excellent	
Reformer and the Redhead, The (S Renegades of the Sage (261)	25) MGM Col.	June Allyson-Dick Powell Charles Starrett-Smiley Burnette	May 5,'50 Nov. 24,'49	90m 56m	Mar. 11 Nov. 12	222 (S)82	AYC	A-1 A-1	Good	
Return of the Frontiersman (color								74-1	0 1	
(927) Rider from Tucson	RKO	Gordon MacRae-Julie London Tim Holt-Richard Martin (trade	June 24,'50 June 7,'50	74m	May 20 June 3	303 (S)322	AYC		Good	
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., 49	70m	Dec. 17	123	A or AY	A-1	Good	
Riders of the Dusk (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13,'49	57m	Sept. 10	(S)11	AYC	A-I		
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Nov. 19,'49	6lm	Oct. 29	66	AYC	A-I	Good	
Riding High (4917)* Roaring Westward (4865)	Para. Mono.	Bing Crosby-Coleen Gray	Apr. 12,'50	112m	Jan. 14	153	AYC	В	Good	
Rocketship XM (4904)	Lippert	Jimmy Wakely-Douglas Taylor Lloyd Bridges-Osa Massen	Sept. 18,'49 June 2,'50	55m 77m	July 16 May 6	(S)4682 287	AYC	A-I	Good	
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18,'50	90m	May 6	286	AY	A-I	Good	
Rope of Sand (4902)*	Para.	Burt Lancaster-Paul Henreid	Sept. 23,'49	104m	July 2	4666	A	В	Good	
Rugged O'Riordans, The (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	76m	Dec. 17	122	AYC	A-2	Very Good	
Run for Your Money, A (Brit.)	Univ.	Donald Houston-Meredith Edwards	Mar., '50	83m	Apr. 1	246	AYC	A-I	Good	
Rusty's Birthday (211)	Col.	Ted Donaldson-John Litel-Ann Doran	Nov. 3,'49	60m	Dec. 3	(S)106	AYC	A-I		
SALT Lake Raiders (4964) Salt to the Devil (Brit.) (017)	Rep. EL	Allan "Rocky" Lane-Eddy Waller Sam Wanamaker-Lea Padovani	May 1,'50 Jan.,'50	60m 120m	May 27 Dec. 17	314 122	A	A-1 A-2	Good Good	
(formerly Give Us This Day) Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	E7	AYC or AY	A-2	Excellent	
San Antone Ambush (855)	Rep.	Monte Hale-Paul Hurst	Oct. 1,'49	60m	Oct. 15	57 50	AYC	A-2 A-1	Fair	
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1,'50	109m	Dec. 17	121	AYC or AY		Excellent	
Sarumba (014)	ÉL	Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	В	Poor	
Satan's Cradle	UA	Duncan Renaldo-Leo Carrillo	Oct. 7,'49	60m	Nov. 12	82	AYC	A-2	Fair	
Savage Splendor (color) (004)	RKO	Denis-Cotlow Expedition	Sept. 17,'49	60m	July 23	4689	AYC	A-2	Excellent	
Secret Fury, The	RKO	Claudette Colbert-Robert Ryan	May 20,'50	86m	Apr. 29	277	A	A-2	Very Good	
Secret Garden, The (color) (2) Shadow on the Wall (27)	MGM	Margaret O'Brien-Dean Stockwell Ann Sothern-Zachary Scott	Sept. 9,'49 May 19,'50	92m 84m	Apr. 30 Mar. 18	4591 231	AYC	A-1 A-2	Good Fair	
She Wore a Yellow Ribbon (color (067)*	RKO	John Wayne-Joanne Dru	Oct. 22,'49	103m	July 30	4697	AYC	A-1	Excellent	
Side Street (23)	Mono. MGM	Don McGuire-Tracey Roberts Farley Granger-Cathy O'Donnell	June 18,'50 Apr. 14,'50	83m	May 27 Dec. 24	(S)315 130	A	A-2	Good	
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, 50	83m	Apr. 29	277	AYC	A-I	Good	
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29,'50	82m	Oct. 29	65	A	В	Good	
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28,'50	91m	Mar. 18	229	AYC	A-2	Very Good	
Skinner Surprised His Wife The (2)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, 50	57m	Apr. 29	(S)278			P. 1	
Skipper Surprised His Wife, The (31 Song of Surrender (4904)) MGM Para.	Robert Walker-Joan Leslie	June 30,'50	85m	May 13	294	AV	A-I	Fair	
Sons of New Mexico (185)	Col.	Wanda Hendrix-Claude Rains Gene Autry-Gail Davis	Oct. 28,'49 Jan.,'50	93m	Sept. 17	18	AY	A-2	Fair	
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue) (W		71m 126m	Dec. 31 Jan. 28	137			Good	
of floudily the flair (4713)		[10,0000]		88m	Jan. 7	146	A	В	Fair	
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., 50	DOLL						
South Sea Sinner (908) So Young, So Bad	Univ. UA	Macdonald Carey-Shelley Winters Paul Henreid-Catherine McLeod	Jan.,'50 May 20,'50	91m	June 3	321	A	A-2	Good	
South Sea Sinner (908) So Young, So Bad Spring in Park Lane (Brit.) (008)	Univ. UA EL	Paul Henreid-Catherine McLeod Anna Neagle-Michael Wilding	May 20, '50 Nov'49	91m 91m	June 3 Sept. 24	321 25		A-2 B	Good Excellent	
South Sea Sinner (908) So Young, So Bad Spring in Park Lane (Brit.) (008) Square Dance Jubilee (4903)	Univ. UA EL Lippert	Paul Henreid-Catherine McLeod Anna Neagle-Michael Wilding Don Barry-Mary Beth Hughes	May 20,'50 Nov'49 Nov. 11,'49	91m 91m 79m	June 3 Sept. 24 Nov. 19	321 25 90	A	A-2 B A-2	Good Excellent Good	
South Sea Sinner (908) So Young, So Bad Spring in Park Lane (Brit.) (008)	Univ. UA EL	Paul Henreid-Catherine McLeod Anna Neagle-Michael Wilding	May 20, '50 Nov'49	91m 91m	June 3 Sept. 24	321 25	A	A-2 B	Good Excellent	

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TITLE—Production Number—Co	mpany	Stars	Release Date	Running Time	(S)=s	ynopsis Page	Nat'l Groups	L. of D	Herald Review
State Penitentiary	Col.	Warner Baxter-Onslow Stevens	June 8,'50	66m	May 27	314		A-2	Fair
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Feb. 8,'50	60m	Feb. II	186	AYC	A-I	Good
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov.,'49	82m	Nov. 12	81	AVC	A-2	Very Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12,'49	93m 68m	Oct. 29	65	AYC	A-1 A-2	Very Good
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn Ingrid Bergman-Mario Vitale	Oct. 22,'49 Feb. 15,'50	81m	Feb. 25	206	A	A-2	Fair
Stromboli (Ital.) (070) Sundowners, The (color) (018)	RKO EL	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2	Average
Sunset Boulevard (4927)	Para.	Gloria Swanson-William Holden	Aug.,50	110m	Apr. 22	269	A	A-2	Excellent
Sword in the Desert (709)	Univ.	Dana Andrews-Marta Toren	Oct., 49	100m	Aug. 27	4729	AY	A-2	Excellent
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1	Fair
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28,'50	60m 74m	Mar. 18	231	AYC	A-2 A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown Gary Cooper-Jane Wyatt	Mar. 18,'50 Sept. 24,'49	116m	Mar. 18 Sept. 3	231	AY	A-1	Good Excellent
Task Force (903) (part color)* Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Feb. 9,'50	64m	Feb. II	189	AYC	A-I	Average
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	В	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, 49	95m	Nov. 19	90	A	В	Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11,'49	114m	Oct. 22	57	A or AY	B	Excellent
Thelma Jordon (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan.,'50	100m 82m	Nov. 5 Nov. 26	74 98	AYC	A-I	Good Good
There's a Girl in My Heart (AAI6)	Mono.	Lee Bowman-Elyse Knox Cathy O'Donnell-Farley Granger	Jan. 6,'50 Nov. 5,'49	95m	Sept. 24	25	7.10	A-2	Good
They Live By Night (009) Thieves' Highway (924)	RKO 20th-Fox	Richard Conte-Valentina Cortese	Oct., 49	94m	Sept. 3	1	A	В	Good
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17,'50	74m	May 20	(S)305	AYC	A-2	
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Dec. 1,'49	66m	Oct. 29	65	A A or AY	A-2 A-2	Good Excellent
	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. II May I3	185 (S)295	AOIAI	A-1	Excellent
Three Little Words (color) (36)	MGM	Fred Astaire-Red Skelton Dan Dailey-Anne Baxter	Aug. 4,'50 May,'50	90m	Apr. 22	269	AYC	A-I	Very Good
Ticket to Tomahawk, A (color) (011) Tight Little Island (Brit.) (905)	Univ.	Basil Radford-Catherine Lacey	Dec.,'49	82m	Nov. 19	90	A or AY	A-2	Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., 49	88m	Oct. 15	50	AY	В	Fair
Torch, The (025)	EL	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294		A 1	Fair
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24,'49	64m	Nov. 19	15)170	AYC	A-I	Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2,'50 Oct.,'49	55m 78m	Feb. 4 Oct. I	(S) 178 34	AYC	A-I	Very Goo
Trapped (007) Traveling Saleswoman, The (226)	Col.	Lloyd Bridges-Barbara Payton Joan Davis-Andy Devine	Jan. 5,'50	75m	Feb. 18	(S) 199	AY or AYC	A-2	,
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14,'49	78m	Oct. 8	42		В	Fair
	20th-For	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-I	Excellent
Twilight in the Sierras (color) (494) Tyrant of the Sea (208)	2) Rep. Col.	Roy Rogers-Dale Evans Ron Randell-Rhys Williams	Mar. 22,'50 Apr. 6,'50	67m 70m	Apr. 15 May 20	262 (S)305	AYC	A-I	Good
				117m	Sant IA	9	AY	A-2	Excellent
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten John Garfield-Micheline Prelle	Oct. 8,'49 Mar.,'50	117m 86m	Sept. 10 Mar. 11	221	Ä	A-2	Good
	20th-Fox Univ.	Scott Brady-John Russell-Dorothy Har		70m	Dec. 3	105	A or AY	A-2	Good
Underworld Story, The (for. Whippe		Dan Duryea-Gale Storm	June 3,'50	89m	Apr. I	245	A	В	Very Good
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30,'50	60m	Feb. 18	198	AYC		Fair
VANISHING Westerner, The (4972)		Monte Hale-Paul Hurst	Mar. 31, 50	60m	May 6	287		A-I	Fair
Vicious Years, The	FC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
WABASH Avenue (color) (010)	20th-Fox	Betty Grable-Victor Mature-Phil Harr	is Apr., '50	92m	Apr. 8	254	A	В	Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, 50	86m	Apr. 8	253	AYC	A-I	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (We		87m 85m	Feb. 18 June 4	198 4633	AVC	A 1	CI
Weaker Sex, The (Brit.) (914)	EL	Ursula Jeans-Cecil Parker Kent Taylor-Sheila Ryan	Sept., 49 Mar. 17, 50	65m	Mar. 25	237	AYC	A-1 A-2	Good Good
Western Pacific Agent (4919) Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, 49	56m	Jan. 14	155	AYC	A-I	Fair
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2,'50	58m	May 27	314		A-I	Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19,'50	57m	Mar. II	(5)223	AYC	A-I	
When Willie Comes Marching Hom			F 1 100	02	1 7	146	440		F H
	20th-Fox	Dan Dailey-Corinne Calvet	Feb.,'50	82m	Jan. 7 June 3	(S)322	AYC	A-2	Excellent
Where Danger Lives Where the Sidewalk Ends (017)	RKO 20th-Fox	Robt. Mitchum-Faith Domergue (trade) Dana Andrews-Gene Tierney	July, '50		June 3	(S)322			
	20th-Fox	Gene Tierney-Jose Ferrer-Richard Cont		97m	Nov. 26	97	A	В	Very Good
White Tower, The (color)	RKO	Glenn Ford-Valli	July 22,'50		May 27	(S)315			
Winchester '73 (color)	Univ.	James Stewart-Shelley Winters	July 12,'50		May 20	(S)305			
Winslow Boy, The (Brit.) (027)	EL	Sir Cedric Hardwicke-Robert Donat	May,'50	97m	Mar. II	222	AY or AYC	A-I	Fair
Without Honor	UA	Laraine Day-Franchot Tone-Dane Clark		69m	Nov. 19 Oct. 8	90 (S)42	AVC	B	Good
Wolf Hunters (4821)	Mono. Univ.	Kirby Grant-Jan Clayton Ida Lupino-Howard Duff	Oct. 30,'49 Jan.,'50	70m 92m	Dec. 17	121	AYC A or AY	A-1 A-2	Very Good
Woman in Hiding (906) Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	May 6,'50	73 m	Sept. 24	26	A or AY	A-2	Good
(formerly I Married a Communist Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1,'50	60m	May 27	315			Average
	MGM	Red Skelton-Glosia De Haven	Apr. 7,'50	85m	Feb. 25	206	AYC	A-I	Very Good
YELLOW Cab Man, The (22)* You Sig That's My Reby (color) (705)	MGM Univ.	Red Skelton-Gloria De Haven Donald O'Connor-Gloria De Haven	Sept., '49	82m	Aug. 13	4713	AYC	A-1	Good
Yes Sir, That's My Baby (color) (705) Young Daniel Boone (color) (4902)		David Bruce-Kristine Miller	Mar. 5, 50	71m	Mar. 4	214	AYC	A-I	Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11,'50	112m	Feb. 11	185	AY or AYC	A-2	Very Good
ZAMBA (004)	EL	Jon Hall-June Vincent	Sept.,'49	75m	Oct. 15	50	AYC	A-1	Fair

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